Barcelona. Park Güell

Modernism
Art Nouveau in Catalonia

Modernism – Art Nouveau in Catalonia

The term Modernism is used in Catalonia to refer to the large-scale artistic movement which developed at the end of the 19th century and the beginning of the 20th. Its aim was to update traditional figurative repertories, architectural typologies and decorative elements to bring them into line with new techniques, new industrial materials and contemporary artistic feeling. During its heyday, around the turn of the 20th century, it took the form of a decorative fashion based on curved, asymmetrical lines and colorful floral ornamentation. These features were found especially in architecture, but also in the decorative and applied arts: stained glass, ceramics, iron and other metals, and furniture, as well as other fields of design such as jewellery, posters, and printing.

Modernism coincided with Europe's sparkling Belle Époque which preceded World War I, an era of optimism in science and technology, of relative economic prosperity, of creativity in art and culture –Symbolism in literature, Wagnerian trends in music, the influence of Nietzsche in philosophy–, and of social awareness. Movements parallel to Catalan Modernism are known under the terms of: *Art Nouveau* in France and Belgium, *Modern Style* in Britain and the USA, *Sezession* in Austria and Bohemia, *Jugendstil* in Germany and *Liberty* in Italy.

Catalan Modernism has its own distinct flavour and covers a vast range which places it, in many respects, at the forefront of the era. At the same time it defines itself as a national art form linked to a political objective: Catalan nationalism. Catalonia's own language and culture had gone into a decline after their period of splendour in the Middle Ages. The movement aiming at reasserting and recovering them began in the field of literature –under the name of *Renaixença* (rebirth)– and spread to art, historiography and politics. It evolved in a period marked by socio-economic development, the consolidation of industrial capitalism and political stability, all of which provided the Catalan bourgeoisie with ideal conditions for investment and growth. Factories (especially textile mills or "*vapors*") were built, railways opened, and farming cooperatives were set up, particularly in the vineyards. Cities underwent spectacular growth, the prime example being the greater part of Barcelona's Eixample ("extension") district.

Because of its nationalistic connotations, Modernism contains many signs and symbols relating to the personality of Catalonia: architectural shapes and motifs derived from historical styles and popular art, the ubiquitous Catalan coat of arms and the legend of the country's patron, Saint George, with its militant overtones. But Modernism also aimed at creating an up-to-date culture in harmony with Europe, as is reflected in the numerous references to northern architecture and in technological innovations involving the use of new materials, such as sheet iron, industrial glass and concrete, and in improvements to traditional brick building techniques.

Barcelona. Casa Batlló

Gaudí and Other Outstanding Figures

In architecture and design, pride of place must go to Antoni Gaudí, a highly original genius who transcends the boundaries of Modernism. The prime features of his output are organicism, mastery of structure and materials and, in relation to religious themes, a considerable expressive content akin to Symbolism. Rubió i Bellver, Jujol and Martinell are considered his direct disciples. Another disciple, Rafael Masó from Girona, evolved towards a personal form of Noucentism akin to models from more northerly parts of Europe.

Domènech i Montaner, the prototype of the Modernist architect, was instrumental in spreading the movement's most characteristic decorative style based on a rigorous structural approach. Together with his collaborators Vilaseca and Gallissà, he belongs to a more rational current which also includes Falqués.

Puig i Cadafalch is the third great name of Modernism, alongside Gaudí and Domènech. He developed a learned, archeological style of high quality and originality, inspired by local and foreign traditions.

When distinguished Modernist intellectuals entered politics and acceded to positions of power, a new cultural approach was born. This new trend, to which Eugeni d'Ors gave the name of Noucentism, sought to replace the subjective and decadent traits of Modernism by a more ordered ideal with classical, Mediterranean roots.

Modernism was also highly fertile in the plastic arts. Ample evidence of this is provided by the paintings of Rusiñol and Casas, Realist in approach and Impressionist in technique, and by the sculptures of Josep Llimona and M. Blay. A second generation of painters connected with Modernism includes such outstanding names as Nonell, Mir or Picasso himself, in addition to Anglada Camarasa. In the decorative arts, whose development owed much to the triumph of architecture, cabinet makers such as Homar and J. Busquets, ceramists such as Antoni Serra, sculptors such as L. Escaler, E. Arnau or Gargallo, and jewellers such as the Masriera family all deserve mention.com L. Escaler, E. Arnau o Gargallo, i joiers com els Masriera.

The Geography of Modernism

Barcelona is the capital of Modernist architecture with over half the 2,000 listed buildings. The brilliance and prestige of the movement in the capital spread along the coast and into adjoining regions, following the pattern of economic growth which at the time was determined by the railways. Fine works are to be found in regional capitals and industrial towns around Barcelona –where a generation of municipal architects, followers of the great masters, were responsible for spreading the style–, in summer holiday resorts and spa towns, in the agricultural regions to the south –with their magnificent wine cellars– and in workers' housing estates along the major rivers.

In addition to major buildings designed to house religious, civic and cultural institutions, a rich heritage of apartment blocks and houses, beautifully decorated shops, sculptural monuments, small fountains and street lamps have been preserved which deserve careful attention. The observant stroller in any Catalan city will discover other important features of the Modernist heritage of decorative art: sculptures and polychrome sgraffiti decorating the outsides, stained glass, iron grilles, tiles and mosaics, and many others.

Museums in Barcelona, Sitges, Olot and elsewhere have good collections of paintings and sculptures, furniture, stained glass, jewellery and ornaments. The antique trade still offers a wide selection of valuable objects –paintings, furniture and jewellery– as well as lesser but nonetheless attractive items.

Places of interest to those wishing to discover Catalonia's Modernist heritage are grouped together in six geographical areas from which visitors can choose according to their tastes and the time at their disposal. Added attractions are provided by beautiful scenery and historic monuments from other periods. Tourist Offices will be pleased to assist in planning your visit.

Park Güell

Barcelona

In Modernist days the Catalan capital was already a major city at the forefront of European culture. Its heritage of Catalan Modernist works is unparalleled in both quality and quantity. Modernist buildings belong to an age of economic and urban expansion in which a cultivated upper class engaged in sponsorship of the arts and strove to leave the mark of its prosperity on the face of the city.

Modernist buildings have been tastefully renovated through a programme of municipal grants which has brought to light buildings and other features that previously went unnoticed, thus confirming Barcelona's status as the Modernist city par excellence. Of special interest is the Eixample district, planned from 1860 onwards by the engineer Ildefons Cerdà outside the old walled city. In this advanced and original model of city planning, the streets run parallel or at right angles to the sea, forming eight-sided blocks with chamfered corners.

The way to discover Modernist Barcelona is to stroll about the streets, allowing oneself to be captivated by this city brimming with vitality which continues in our own times to assimilate the very latest trends in culture, art and design. Modernism is one of the key features of the two-thousand-year-old heritage that Barcelona has succeeded in preserving.

Passeig de Gràcia, which once led from the walled city to the town of Gràcia (now a district of Barcelona), is the backbone of the Eixample district. On it stand some of the most outstanding buildings: Gaudí's "Pedrera" and the three highly characteristic works by Domènech i Montaner, Puig i Cadafalch and Gaudí which form the so-called "Mançana de la Discòrdia" ("block of discord") between Carrer Consell de Cent and Carrer Aragó. Visitors wishing to visit this area should set out from Plaça de Catalunya, the traditional hub of the city, and walk up Passeig de Gràcia admiring the many former homes of the Barcelona upper classes, the lamp-benches by Falqués and the pavement of hexagonal stones designed by Gaudí. Rambla de Catalunya, a wide avenue running parallel to Passeig de Gràcia, has also preserved its air of nobility and its fine buildings.

Avinguda Diagonal runs from east to west across the Eixample district and is itself divided in two by Passeig de Gràcia. The part of the Eixample which lies to the west contains many interesting buildings. However the greatest concentration of Modernist works is on the eastern side, the area known as the "Dreta de l'Eixample", between Passeig de Gràcia and Passeig de Sant Joan. By walking along various parallel streets (Mallorca, València, Consell de Cent, Diputació, Gran Via and others), one can discover an abundance of Art Nouveau buildings that is possibly unique in Europe. Some are by leading architects, others by lesser known figures, but all have the attractive decoration, character and flavour of the period. The northernmost sector of the Eixample includes just two masterpieces: Gaudí's world-famous "Sagrada Família" church and the set of pavilions which make up the Hospital de Sant Pau by Domènech i Montaner. Between them runs Avinguda de Gaudí with street lamps by Falqués.

In addition to the form and rich decoration of the characteristic buildings of the Dreta de l'Eixample, it is interesting to observe their lay-out. The ground floor usually has three to five doors and windows and is given over to shops or stores (often draperies, in the old days, since textiles were a speciality of the Catalan industrial revolution). The front door is in the middle. The whole of the floor above (known as the "principal" or main floor) was occupied by the owners and overlooked the garden located inside the block. It had a large ornate gallery at the front and was often reached directly by a wide staircase from the hall. The other floors were rented out. Each comprised a landing with two smaller dwellings, sometimes with a second, more modest staircase.

Not many examples of Modernist architecture are to be found in Old Barcelona, since at the turn of the century there was no good building land available there (the development of Via Laietana in 1908-1913 gave rise to a more classical type of architecture). However, the old city has two works of great interest: the Palau Güell (Carrer Nou de la Rambla), Gaudí's first masterpiece, built for the family which protected him for years, and the Palau de la Música Catalana by Domènech i Montaner (Carrer de Sant Pere Més Alt) which is a sort of compendium of Modernist ornamental techniques. Nonetheless in the streets of the old quarter some handsome shops decorated in Modernist style are still to be found in older buildings.

In the Parc de la Ciutadella, near the ancient walls of the city, stand several buildings from the Universal Exhibition of 1888. The Exhibition won international acclaim for Barcelona and for Catalan industrial development and gave rise to projects of urban renewal including the park itself. The most progressive young architects of the day, such as Domènech, Vilaseca and Falqués, were involved in designing it. The remarkable Cafè-Restaurant by Domènech, known as the "Castell dels Tres Dragons", was, like the Palau Güell, a precursor of Modernism.

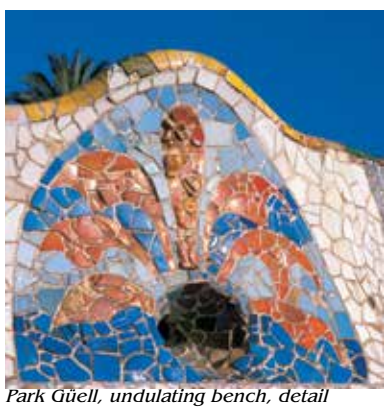
Other interesting buildings are located in the districts of Gràcia, Sant Gervasi and Sarrià, formerly separate towns which were joined to Barcelona at the end of the 19th century. Some were built by religious teaching orders while others were great mansions belonging to upper class families who turned this into a residential area. Another noteworthy feature is Gaudí's Park Güell, planned originally as a garden city, which in the end became a park. Part of an overall project with clear city-planning overtones, the Park Güell represents, better than any other work, the modernity of the movement in plastic arts terms and its symbolic richness.

Main Buildings

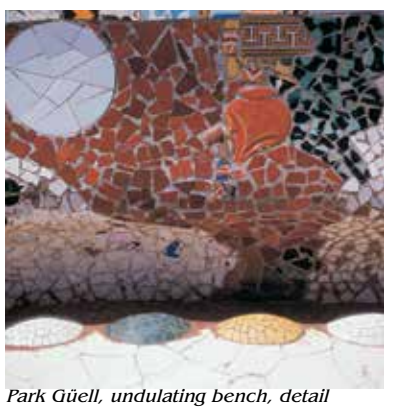
ANTONI GAUDÍ

Casa Vicens (Carolines, 22). Una Casa Vicens (Carrer de les Carolines, 22). One of Gaudí's first works (1883-88). House with geometrical designs in brickwork and ceramics which recreate an impression of Islamic architecture. Interesting ironwork with dwarf fan palm patterns. Enlarged in 1925-6, it lost its former magnificent garden. Classified as World Heritage by UNESCO.

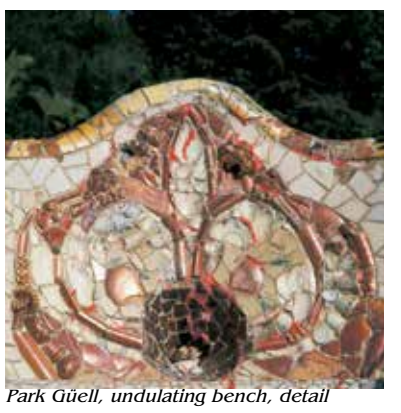
Pavellons Güell (Avinguda de Pedralbes). Stables and riding school (1884-87) belonging to a former property of the Güell family. Though oriental influences are still visible, Gaudí interprets them in a personal way in the vault and cupola. With the object of making the garden into a metaphor of the mythological Garden of the Hesperides, an impressive wrought iron dragon guards the large main gate. The property now houses the School of Architecture's Gaudí profes-



Park Güell, undulating bench, detail



Park Güell, undulating bench, detail



Park Güell, undulating bench, detail

Park Güell, undulating bench, detail

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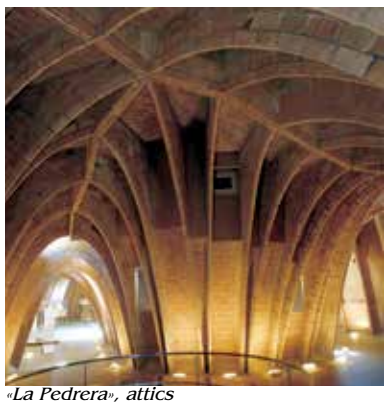
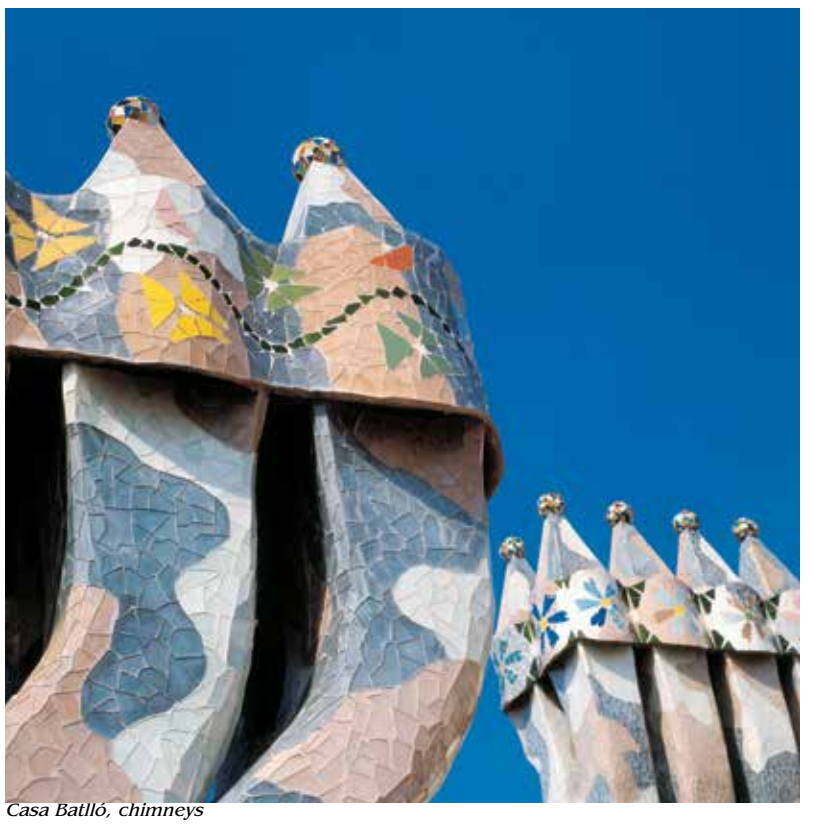
Park Güell, main staircase


«La Pedrera», attics

«La Pedrera», chimneys


Casa Batlló, chimneys

Casa Milà, known as «La Pedrera»

sorship, along with an archive and library specializing in Modernism. Centre for the Ruta del Modernisme.

Palau Güell (Carrer Nou de la Rambla, 3). The Güell family's city residence (1886-88) which established Gaudí's reputation as a creator of atmospheres ranging from the basement (former stables), where the structural and expressive potential of brick is revea led, to the staircase from which the different storeys are discovered one by one, and finally to the surprising large main room, with its parabolic cupola spanning the whole building and emerging, cone-shaped, on the roof amid sculpted chimneys in which, for the first time, Gaudí used the *trencadís* technique so frequent in Modernism (surfaces covered with irregular shaped pieces of glazed pottery). Other innovations are the curvilinear ironwork and the use of the parabolic arch on the façade and inside. During the restoration carried out in 1992 some of the chimneys were recreated. Classified as World Heritage by UNESCO.

Convent de les Teresianes (Carrer de Ganduxer, 85). Gaudí put the finishing touches (1888-89) to this convent: distinctive crenellated outline and other interesting features such as the parabolic arches and iron gate.

Casa Calvet (Carrer de Casp, 48). Apartment block (1898-1900) of Baroque inspiration, marking the transition between Gaudí's first phase of personal reinterpretation of historical styles and his second, totally free of restraint. Remarkable staircase and lift.

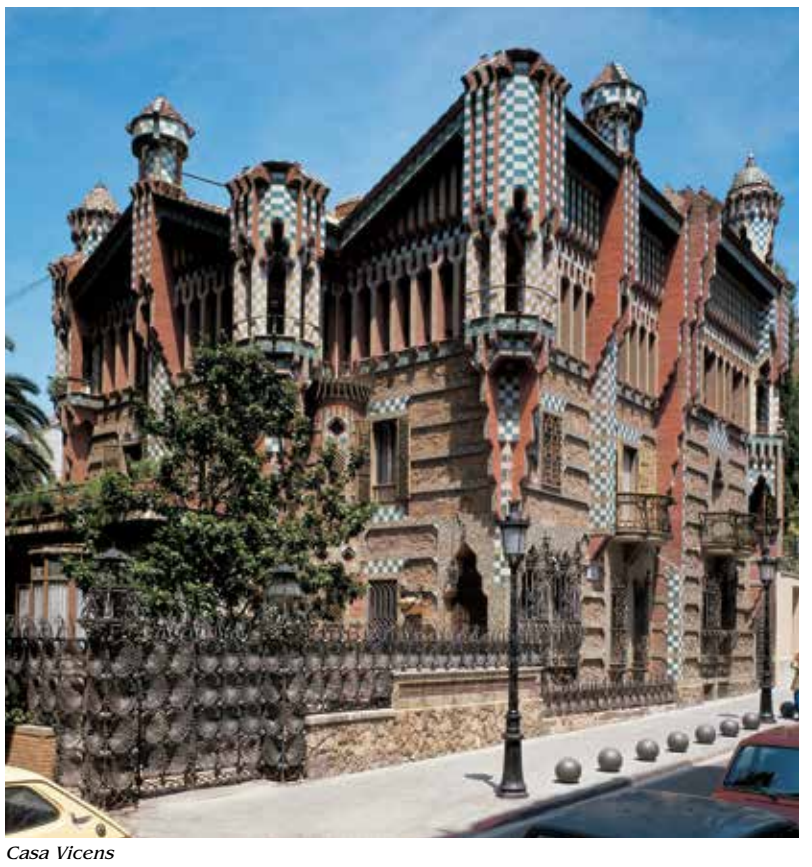
Bellesguard (Carrer de Bellesguard, 16). House (1900-09) built on the site of the ancient palace of Martin I "the Human" (d. 1410), the last king of the native Catalan dynasty. For this reason Gaudí's design is based on Gothic style, though he greatly elongates the proportions. At the top of the tower are the four horizontal stripes of the Catalan flag and a six-armed cross.

Park Güell (Carrer d'Olot). Designed as part of an unsuccessful project for a garden city on the initiative of the banker Eusebi Güell. Gaudí built only the infrastructure (paths, entrances, large square; 1900-14). A public park since 1922. The viaducts, retaining walls and naturalistic use of stone make it blend into its natural setting. Decorative ceramics, mostly the work of J.M. Jujol, are everywhere: famous undulating bench, ceiling of the 86-column hall (intended as the market), great dragon sculpture presiding over the main staircase. The results of this brilliant use of *trencadís* foreshadowscollage and abstract painting. Museu Gaudí. Classified as World Heritage by UNESCO.

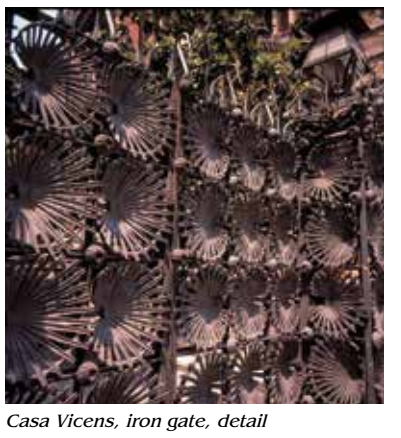
Casa Batlló (Passeig de Gràcia, 43). Apartment block of which both the outside (undulating polychrome mosaic, gallery with bone-shaped columns, iron balconies in the shape of masks, ornamental finial with scales imitating a dragon's back) and the inside (staircase and lift shaft with variegated shades of blue tiles) were totally renovated by Gaudí (1905-07). It seems that the organic shapes of the façade are related to the legend of Saint George, the patron of Catalonia (cross piercing the dragon's back, bones of the monster's victims on the galleries). Classified as World Heritage by UNESCO.

Casa Milà, known as "La Pedrera" (Passeig de Gràcia, 92). Apartment block (1905-10) in which Gaudí revealed his mastery of technique by creating a highly complex structure of bare stone, hewn to present an eroded appearance, with stanchions and built-in iron girders inside. In this original building, which is unquestionably the masterpiece of both Gaudí and the Modernist movement, everything, from the openings in the stone façade to the wrought iron grilles on the balconies and the chimneys on the roof (among which one can walk around), take on an organic appearance which prefigures Expressionist architecture and abstract sculpture. The building has been thoroughly restored by Caixa de Catalunya as a cultural centre comprising an exhibition hall on the main floor, an auditorium in the basement, a show flat furnished in Modernist style and the Espai Gaudí, occupying the attic and roof, where the figure and work of the architect and his background are explained. Classified as World Heritage by UNESCO.

Sagrada Família (Plaça de la Sagrada Família). Expiatory church, Gaudí's best known work, symbol of Barcelona and Modernism. Gaudí worked on it throughout his life, full time during his last years when he lived on the site. Left unfinished at his death. Begun (1882) in conventional neo-Gothic style by F. de P. Villar y Lozano. In 1883 Gaudí took over, drawing up plans (constantly updated over the years) for a grandiose church to be built over the partly finished crypt. In it all the facets of his architectural knowledge were put to use: Symbolism (12 towers for the apostles, 4 more for the evangelists, another for the Virgin, while the largest –170 m high– symbolizes Christ, and each window, column, etc., is related to a saint, institution or mystery of the Catholic faith);


Casa Vicens

Palau Güell, chimneys


Casa Vicens, iron gate, detail

Palau Güell, façade, detail

Casa Amatller and Casa Batlló

integration of the structure from the foundations to the highest point (parabolic arches requiring no buttresses); and clearly naturalist decoration (figures moulded from nature, stone reproductions of clouds, piles of ice, and so on). Only the apse, the Nativity façade, relating the birth and childhood of Christ, and the bell towers above it were actually built by Gaudí. Work was restarted in 1952, amid controversy, on the basis of drawings and models saved from destruction during the Civil War (1936-39). Several more towers have been erected, a stretch of the nave has been roofed over in recent years and the forest of leaning columns for which Gaudí drew inspiration from nature is now visible. The recent Passion Façade is the work of sculptor Josep Maria Subirachs.Classified as World Heritage by UNESCO.

LLUÍS DOMÈNECH I MONTANER

"Castell dels Tres Dragons" (Passeig de Picasso). Built as a café and restaurant for the 1888 Universal Exhibition. In his most clearly rationalistic work, Domènech experimented with double brick walls with no outer coating (a great novelty in non-industrial architecture). He used a sheet iron structure in the large upper room and reduced the spatial proportions of the building to simple geometrical shapes, concentrating the Gothic-inspired decoration (merlons, coats of arms and tower) in well defined spaces. Now the home of the Museu de Zoologia.

Editorial Montaner i Simón (Carrer d'Aragó, 255). Domènech's first important building (built 1879-85) combining Mudejar elements with advanced symbols such as toothed cogs and five-pointed stars and the use of iron and bare brickwork. For years the home of a leading publishing firm, it now houses the Fundació Antoni Tàpies. Besides the permanent exhibition of Tàpies's paintings, there are temporary exhibitions and cultural activities and a library with an important collection on non-western cultures.

Palau Montaner (Carrer de Mallorca, 278). City mansion begun (1885) by the eclectic architect Domènech i Estapà. Finished (1893) by Domènech i Montaner (imposing staircase and ceramic friezes on the façade). Now the Delegació del Govern. Tours for groups by appointment.

Casa Thomas (Carrer de Mallorca, 291-293). Apartment block (1895-98), enlarged in 1912 by Domènech's son-in-law, F. Guàrdia i Vial. Distinctive decorative traits of Domènech's style appear here for the first time: sunflowers on the parapet of the balconies and applied ceramics with projecting buttons. Now the home of a furniture company which manufactures reproductions of Modernist-style furniture and ceramics.

Fonda (or Hotel) Espanya (Carrer de Sant Pau, 9). Ground floor of an existing hotel decorated by Domènech (1902-03) with the collaboration of the sculptor Eusebi Arnau (remarkable alabaster chimney) and the painter Ramon Casas (sgraffiti representing an underwater subject). Also of note is the wooden wainscot with ceramic medallions evoking the Spanish provinces. It is still a hotel today.

Casa Lamadrid (Carrer de Girona, 113). Apartment block (1902). Decoration on the façade similar to Casa Thomas.

Hospital de Sant Pau (Avinguda de Gaudí). Hospital complex comprising several pavilions planned by Domènech in 1902.

Sagrada Família

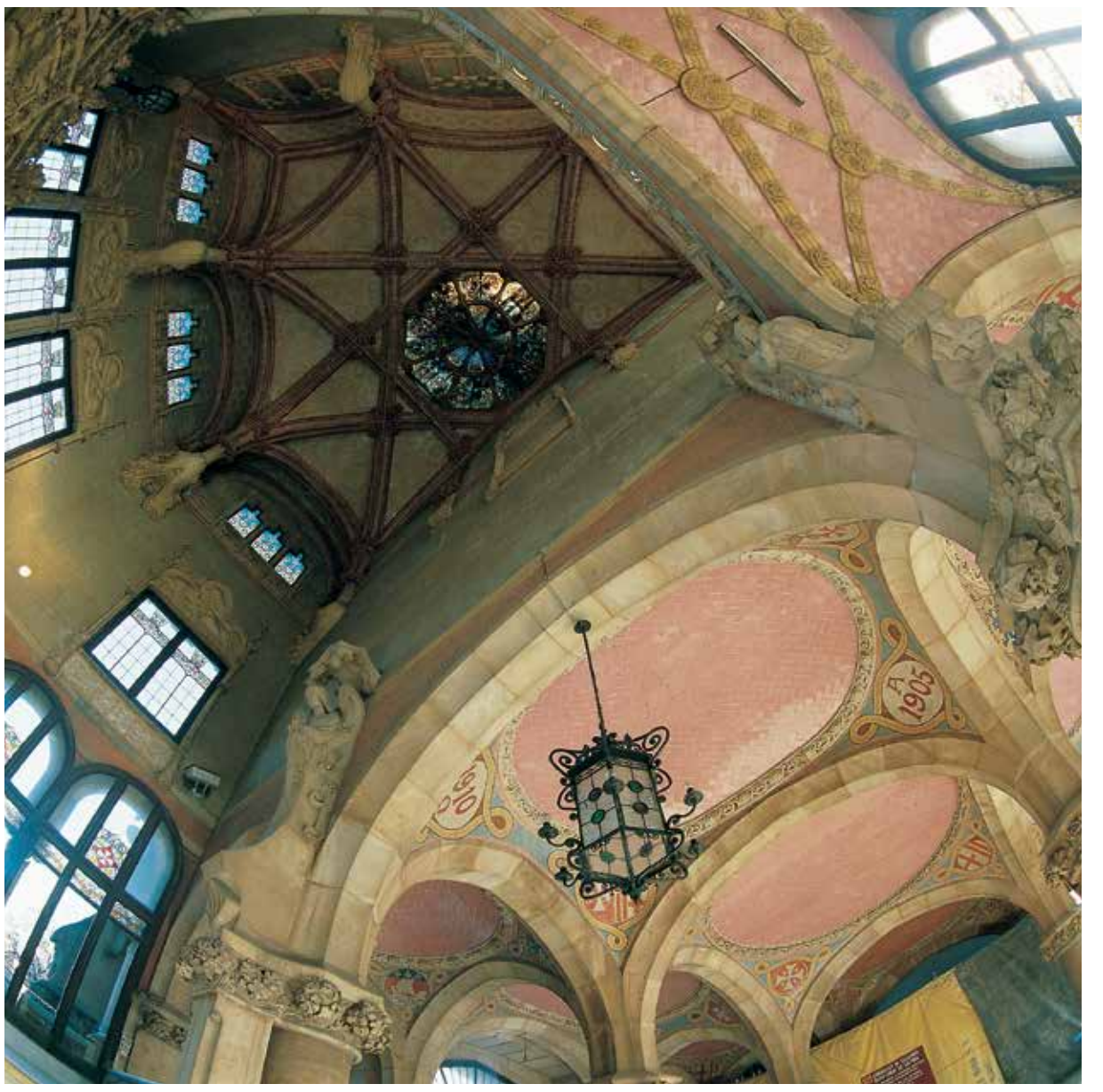
From 1912 to 1930 Domènech's son, Pere Domènech i Roura, directed the work. The whole complex is dominated by the entrance pavilion, surmounted by a slender tower, with a brick structure adorned by mosaics depicting historical subjects, stone capitals and mensulas in the shape of angels (an early but characteristic work of the sculptor Pau Gargallo). Remarkable wide stairway and ceiling with Islamic overtones. The other pavilions, housing different medical specialities, are surrounded by gardens and connected by underground passages. Some parts are open to visitors. Classified as World Heritage by UNESCO. Centre of the Modernisme Route.

Palau de la Música Catalana (Carrer de Sant Pere més Alt). Concert hall built in 1905-08 and home of the Orfeó Català, a choir which since 1891 has played a leading part in musical life in Barcelona. It is the epitome of Modernism on account of the early use of sheet iron and especially the lavish decoration: magnificent stained glass (glass bays and inverted cupola in the auditorium); mosaics (on the facade and throughout the interior); painting and sculpture (group of sculptures outside by Miquel Blay representing popular song; inside, arch symbolizing popular and classical music, and Muses on the stage, representing different national styles of music, by Eusebi Arnau). The whole building corresponds to the Wagnerian idea –characteristic of Catalan Modernism– of the integration of the arts. Extensive alterations were made in 1982-89 by Òscar Tusquets. Thanks to the demolition of the adjoining church, new vistas of the building were opened up and extensive remodelling of the façades and facilities got underway in

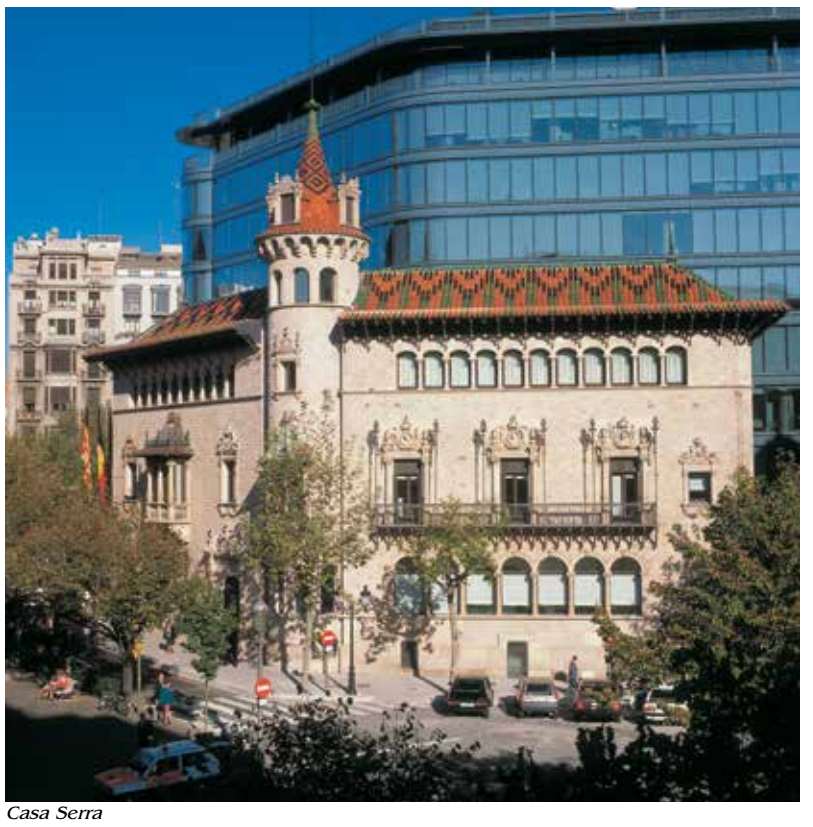
Hospital de Sant Pau

Fonda Espanya

«Castell dels Tres Dragons»



Hospital de Sant Pau. vaulted ceiling in the entrance building


Casa Serra

Palau Macaya

Palau Macaya, courtyard

Casa Terrades, known as «Casa de les Punxes»

1999. Classified as World Heritage by UNESCO.

Casa Lleó Morera (Passeig de Gràcia, 35). Apartment block (1903-05) which lost its most distinctive features in ill-advised alterations (lantern and arches on the ground floor with beautiful sculptures). Surviving features include the interesting sculptures on the balconies and windows (those on the second floor depict recent inventions: gramophones, electric light bulbs, telephones and cameras) and the corner gallery. Some good Modernist decoration (stained glass, sculptures, mosaics, wall tiles) has been preserved on the main floor. The ground floor has been restored in an attempt to recreate its original appearance as far as possible.

Casa Fuster (Passeig de Gràcia, 132). Apartment block (1908-10) in which Domènech used many characteristic elements: the base of stout columns in rose-coloured stone, trilobate windows and floral ornamentation. The overall effect, however, is of great expressive restraint, enhanced by the whiteness of the marble and the beautifully proportioned façades. The rear is unusually flat. The building currently houses a hotel.

JOSEP PUIG I CADAFALCH

Casa Martí (Carrer de Montsió, 3 bis). Apartment block (1895-96) typical of Puig i Cadafalch's early style: combination of elements from Catalan and foreign Gothic art, great attention to sculptural detail and ironwork. It is better known as "Els Quatre Gats", from the name of the tavern on the ground floor which was a rendezvous of Modernist artists. Here the painters Casas, Nonell and Picasso gathered and exhibited their works, while the cabaretier Pere Romeu (portrayed on the back seat of the tandem in the painting by Casas which decorated the café) gave puppet shows. The tavern has re-opened in recent times.

Casa Amatller (Passeig de Gràcia, 41). Apartment block rebuilt (1898) over an existing building. Puig added the well balanced façade with its crowstepped gable, after the style of Flemish houses, the long gallery and the sgraffiti in the Catalan architectural tradition, as well as the floral Gothic main gallery. He also altered the inner courtyard, stair block between three streets. The use of brick gives it a monumental look. The corner towers with their slender conical spikes rising above the serrated outline of the roof give this stretch of the Avinguda Diagonal a quite distinctive air. Also of interest are the triangular galleries and some details of interior design. It has been restored in recent years.

Palau Macaya (Passeig de Sant Joan, 108). City mansion (1901): white façade with sgraffiti and openings with sculptural decoration. Fine courtyard with unusual covered staircase. Cultural Centre of the Fundació "la Caixa".

Casa Muntadas (Avinguda del Doctor Andreu, 48). Mansion (1901) at the foot of the Tibidabo. Design evocative of a Catalan *masia* (manor farmhouse) with Baroque inspired undulating finial over the façade.

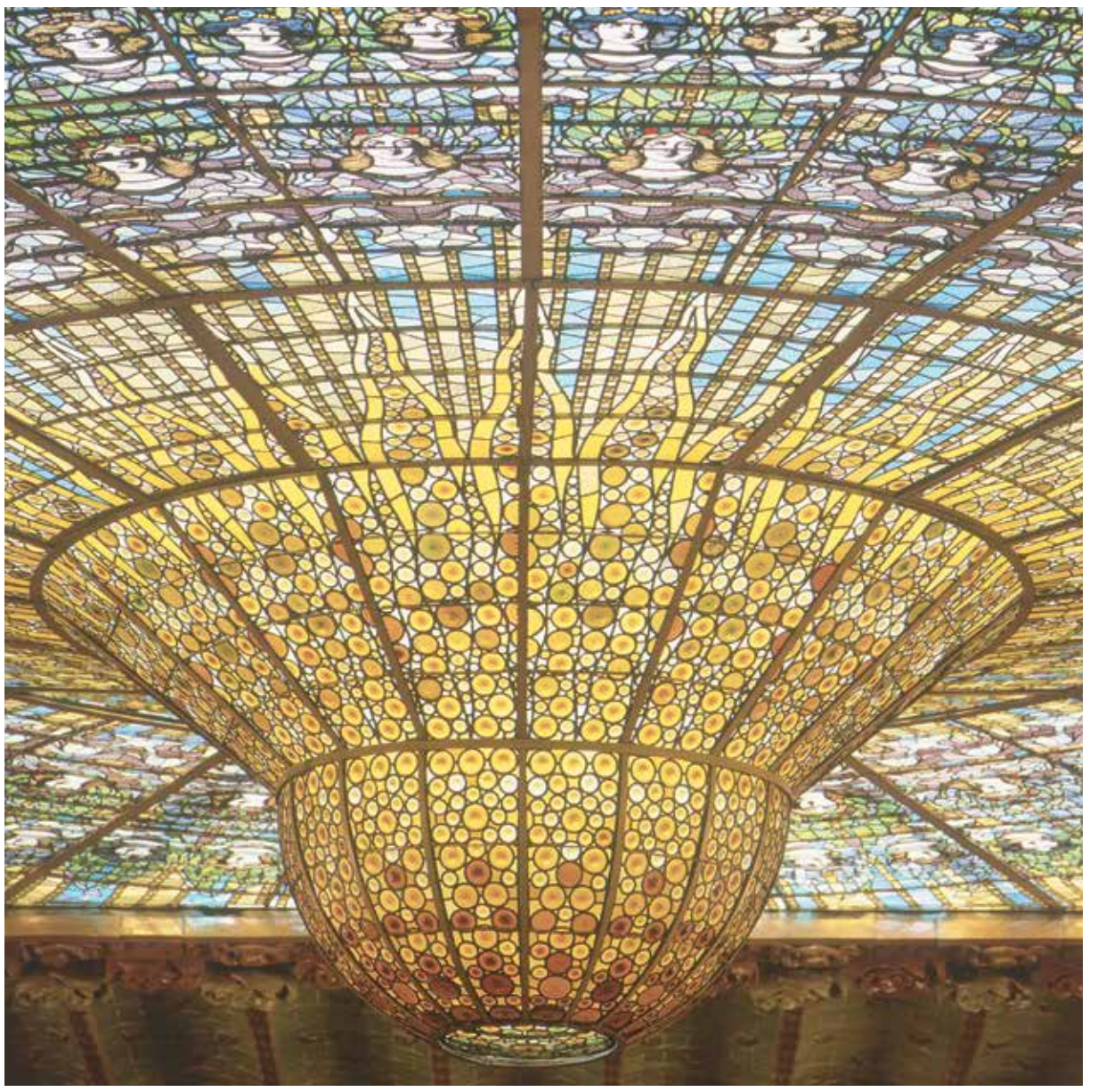
Casa Terrades, known as "Casa de les Punxes" (Avinguda Diagonal, 416-420). Large apartment block (1903-05). Its somewhat medieval appearance accounts for its nickname, "house of the spikes". It forms an independent block between three streets. The use of brick gives it a monumental look. The corner towers with their slender conical spikes rising above the serrated outline of the roof give this stretch of the Avinguda Diagonal a quite distinctive air. Also of interest are the triangular galleries and some details of interior design. It has been restored in recent years.

Casa Serra (Rambla de Catalunya, 126). Unfinished city mansion (1903) in which Puig replaces his usual Gothic references by Renaissance features while preserving his individual style. Now the headquarters of the Diputació de Barcelona (offices in the adjoining modern building).

Fàbrica Casaramona (Avinguda Marquès de Comillas, 6-8). Large spinning mill (1911) in which Puig accentuates the expressive qualities of brickwork to combine strict functionalism in the design of the different halls with discreet but effective medieval-style decoration and the use of Catalan vaults throughout. Also of note are the two towers and the wrought iron. For many years it housed a police station until bought by "La Caixa" in 1992. An ambitious restoration project got underway in 2000 – with the participation of Arata Isozaki– to convert it into the new home of the Fundació "la Caixa", CaixaForum, featuring large exhibition rooms.

Casa Quadras (Avinguda Diagonal, 373). City residence of the Barons of Quadras (1904) which provides some good examples of Puig's flair for elegant design ranging from the iron grille on the door, to the interior and the façade (a blend of Gothic and Plateresque forms with lavish floral decoration like that of the "Casa de les Punxes"). Headquarters and cultural centre of Asia House (Casa Àsia).

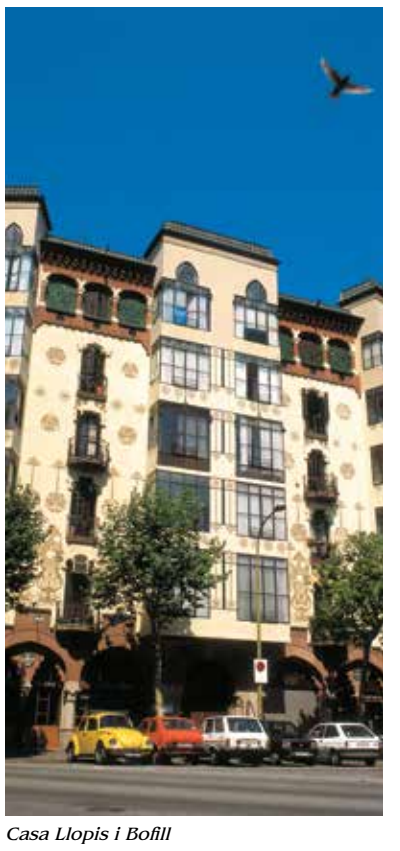
Casa Company (Carrer de Buenos Aires, 56-58). City mansion (1911) corresponding to the


Palau de Música Catalana, cupola in the auditorium

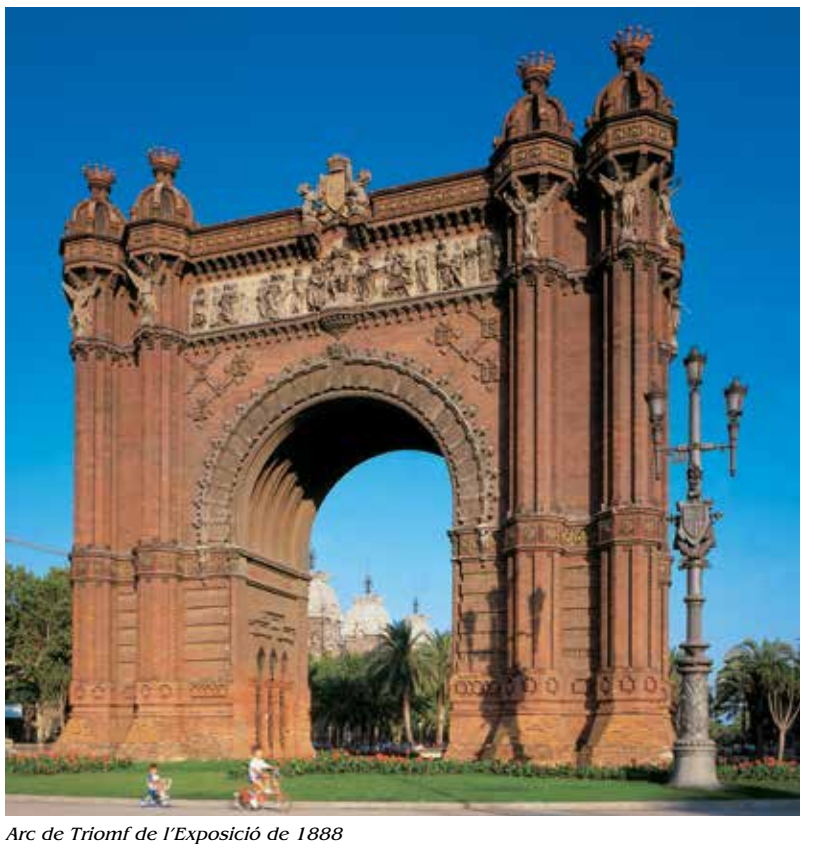
Palau de Música Catalanacolumns

Palau de Música Catalana, auditorium

Monument to Dr. Robert



Casa Llopis i Bofill



Arc de Triomf de l'Exposició de 1888

transition from Puig's fully Modernist period, with its Gothic tendencies, to the personal classicism of his last period. Remarkable ironwork on the windows and figurative sgraffiti on the finial (Assumption of the Virgin and garlands of flowers). Now Museu de l'Esport Melcior Colet.

PERE FALQUÉS

Bench-lights on the Passeig de Gràcia. Designed (c. 1900) by Falqués, then municipal architect. Restoration uncovered the original maroon and gilt of the iron, reinforced the undulating structure and reinstated the globe-shaped lights. The seats are made of white *trencadís* (glazed pottery fragments).

Street lights on the Avinguda Gaudí (c. 1900). Restored. Obelisk-shaped stone base surmounted by maroon coloured iron.

Monument to Pitarra (Pla del Teatre). Monument to the Catalan playwright Frederic Soler ("Pitarra"), unveiled in 1907. Sculpture by Agustí Querol. Falqués made the very Baroque-looking pedestal known familiarly as the "Number 2" on account of its shape.

Hidroelèctrica de Catalunya (Avinguda de Vilanova, 12). Former power station, now electricity company offices. Built in 1897, already with a visible iron structure combined with brick. Interesting machinery is preserved inside. It has been well restored.

JOSEP VILASECA

Arc de triomf de l'Exposició de 1888 (Passeig de Lluís Companys). Entrance to the 1888 Universal Exhibition site. Same proportions as classical triumphal arches but made of brick with ceramics (figurative scenes and plant motif friezes).

Casa Pia Batlló (Rambla de Catalunya, 17). Apartment block (1891-1906). Notable small lanterns at the top of the façade and interesting use of iron girders, especially in the ground floor openings.

Casa Quadros (Rambla, 82). Apartment block (1891-96). The decorations of the former umbrella shop have been preserved (dragon holding up a light and an umbrella). Oriental-type composition in iron.

Casa Enric Batlló (Passeig de Gràcia, 75). Apartment block (1893-96), converted into a hotel. Stone and brick. Outstanding examples of design, such as the fine lyre-shaped applied glazed ceramics or the palm-shaped wrought iron.

Cases Cabot (Carrer Roger de Llúria, 8-14). Contiguous apartment blocks (1901-05). One has a magnificent door with intertwining decorations on a pointed arch and the other features sober glass galleries and restored sgraffiti.

ENRIC SAGNIER

Palau de Justícia (Passeig de Lluís Companys). Built jointly by Enric Sagnier and Josep Domènech i Estapà (1887-1911). One of the city's first modern public buildings. Imposing and austere, in keeping with its function as a Court of Justice, it comprises two buildings with courtyards in the middle and towers at the corners. The main building, with its characteristic porch and interesting ironwork, contains the grand hall with rose granite columns and a high roof with visible iron arches. Decorations by the painter Josep M. Sert.

El Pinar (Carrer de Manuel Arnús). Mansion (1903) at the foot of the Tibidabo built for a banker named Arnús. Distinctive spire; noteworthy gallery, tower and windows, all in stone. Interesting wrought iron gate for carriages.

Casa Mulleras (Gran Via, 654). Apartment block (1904). Remark-able gallery on the façade, large hall and main staircase. Delicate sgraffiti showing ladies dancing.

Església de Pompeia (Avinguda Diagonal, 450). Church and adjoining Capuchin convent (1907-15). Reinterpretation of Catalan Gothic shapes such as the roof with wooden beams on stone arches. Also new ornamental elements such as organic capitals.

Sagrat Cor (summit of the Tibidabo). Lower church begun in 1909. Interesting doorway with Baroque connotations. Sculptures and highly realistic decorative plant motifs by Eusebi Arnau. The death of the architect (1931) and the Civil War halted the building work, which was continued by his son.

Caixa de Pensions (Via Laietana, 56). Former headquarters of the savings bank of the same name. Neo-Gothic building (1914-17). Façade surmounted by spiked tower, noteworthy sculpture.

JOAN RUBIÓ I BELLVER

Casa Golferichs (Gran Via, 491). Carefully proportioned city mansion (1900-01) with refined details, an original reinterpretation of Gothic elements and skilful use of materials. Known popularly as "El Xalet" (the chalet). Local residents waged a campaign to save it from demolition. Currently urrently houses district services.

El Frare Blanc or Casa Roviralta (Avinguda del Tibidabo, 31). Mansion (1903-13), mostly brick with Gothic features. The building and decoration bear witness to the great skill of the workmen of the period. The building currently houses a restaurant.

El Castell (Tibidabo). Sanatorium (1903). Auxiliary building composed of cylinders of different heights around a large circular hall, with brick facings and cone-shaped roofs covered with trencadís.

Casa Rialp (Carrer dels Dominics, 14). Mansion (1908-10) built of brick and masonry. The window frames, the Solomonic columns, the gable of the corner balcony, the belvedere tower, etc. are all brick.

SALVADOR VALERI

Casa Comalat (Avinguda Diagonal, 442). Unusual apartment block (1909-11), greatly influenced by Gaudí (massive, Baroque-looking shapes and strange colour schemes) but with a personal touch. Note the contrast between the symmetrical, elegant façade on the Diagonal and the more spontaneous and colourful rear (Carrer de Còrsega). In the remarkable hallway, mosaics and stained glass with organic shapes and ochre and violet hues.

Torre Sant Jordi (Carrer Sant Eudald, 11). Mansion (1906) standing in a garden. Curved lines, characteristic lantern on top.

JOSEP M. JUJOL

Casa Planells (Avinguda Diagonal, 332). Apartment block

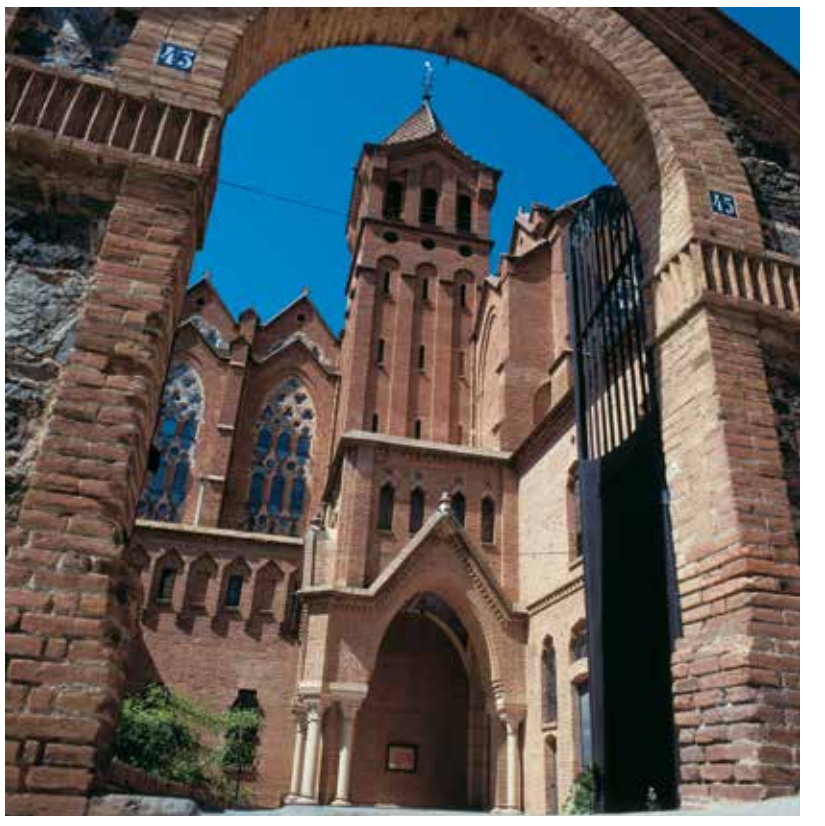
Bench-light on Passeig de Gràcia

Temple del Sagrat Cor

Casa Golferichs

El Pinar

Plaça de toros Monumental



Convent de Valldonzella

(1923-24), apparently inspired by Gaudí's "Pedrera" in a highly simplified form. Note the large undulating gallery.

JOSEP M. PERICAS

Monument to Mossèn Cinto Verdaguer (Avinguda Diagonal-Passeig de Sant **Joan**). Original monument (1913-24) to Verdaguer, the great poet of the Catalan Renaixença. One large column with sculptures by the Oslé brothers.

Església del Carme (Carrer del Bisbe Laguarda). Church (1910-14). Blend of elements from contemporary northern European architecture, notably on the bell tower and main façade (Carrer de Sant Antoni), while the shapes of the side façade show stronger Gaudíesque influence.

ANTONI MARIA GALLISSÀ

Casa Llopis i Bofill (Carrer de València, 339). Large apartment block (1902) where Gallissà reveals his concern for ornamental details. The façade, plain walls and parallelepiped galleries show the rationalist influence of Domènech i Montaner.

JOAN MARTORELL I MONTELLS

Església de les Saleses (Passeig de Sant Joan, 92). This church (1882-85) provides an interesting foretaste of Modernism. Neo-Gothic forms undergo a personalized renewal through the skilful use of brick, applied for the first time in Modernism to a religious building and enriched by the use of colour, especially on the belltower facade.

BERNADÍ MARTORELL

Convent de Valldonzella (Carrer del Cister, 41). Convent of Cistercian nuns (1910) built on the lower slopes of the Tibidabo. The influences of Gaudí and Domènech i Montaner merge in this highly personal adaptation of Gothic art with its massive forms and exemplary use of brick.

Convent del Redemptor (Carrer de Bellesguard, 50). Convent (1926) near Gaudí's Casa Bellesguard. Similar style to the Convent de Valldonzella but more modest.

CAMIL OLIVERAS

La Maternitat (Travessera de les Corts, 161). Charitable institution for expectant mothers and abandoned children. Begun in 1883 and finished in 1902 after Oliveras' death. Interesting stone and brick central pavilions and interior of the "Ave Maria" pavilion with a fine staircase. Now houses the Catalan Department of Health (Departament de Salut de la Generalitat de Catalunya).

ALEXANDRE SOLER I MARCH

Casa Heribert Pons (Rambla de Catalunya, 19-21). Apartment block (1907-09) strongly influenced by contemporary Viennese architecture. Outstanding relief on the façade (allegory of the arts). Present home of the Catalan Department of Economy and Finance (Departament d'Economia i Finances de la Generalitat de Catalunya).

ADOLF RUIZ I CASAMITJANA

La Rotonda (Avinguda del Tibidabo, 2). Built as a hotel (c. 1905) on the initiative of the Andreu family, now a clinic. Noteworthy ornamented corner tower from which it takes its name.

ANTONI DE FALGUERA

Casa de la Lactància (Gran Via, 475). Charitable institution (1910). Neo-Gothic façade surmounted by a group of sculptures by Eusebi Arnau. Now an old people's home.

Escola Municipal de Música (Carrer del Bruc, 110). Conservatoire (1916) showing the influence of Puig i Cadafalch, though in the decorative details the latter's elegance gives way to a certain rotundity. The staircase and the room known as "La Peixera" ("the fish bowl"; large polychrome stained glass skylight) are of interest.

JOSEP LLIMONA

Monument to Dr. Robert (Plaça de Tetuan). Monument (1904-10) dedicated by the citizens of Barcelona to their well-loved mayor Bartomeu Robert. Originally on Plaça de la Universitat, it was dismantled during the Franco era, recovered in 1979 and placed on its present site. The plastic quality of the base which supports the allegorical group representing work, the doctor, etc. caused it to be erroneously attributed to Gaudí.

MANUEL SAYRACH

Casa Sayrach (Avinguda Diagonal, 423). Apartment block (1918) influenced by Gaudí though with an obvious sobriety of form. Interesting hallway with organic shapes. Restaurant on the first floor. The adjoining house (Carrer Enric Granados, 153) is also by Sayrach (1926).

JULI MARIA FOSSAS

Casa Villanueva (Carrer Roger de Llúria, 80). Apartment block (1907) occupying a whole chamfered corner. Stone and stained glass galleries, the middle one surmounted by a spectacular cupola with a tall spike.

EDUARD FERRÉS

El Siglo (Casa Damians) (Carrer de Pelai, 54). Old department store (1915) built by Ferrés in collaboration with Lluís Homs and Ignasi Mas. One of Barcelona's first reinforced concrete buildings. Of interest are the enormous glass facing and the telamon and caryatid on the upper part, also made of concrete. Remodelled in 1987, it now houses new shops.

IGNASI MAS I MORELL

Plaça de toros Monumental (Gran Via, 749). The larger of the two Barcelona bullrings (1913-15) built by Mas and Joaquim Raspall in a free adaptation of Islamic architecture.

JERONI F. GRANELL

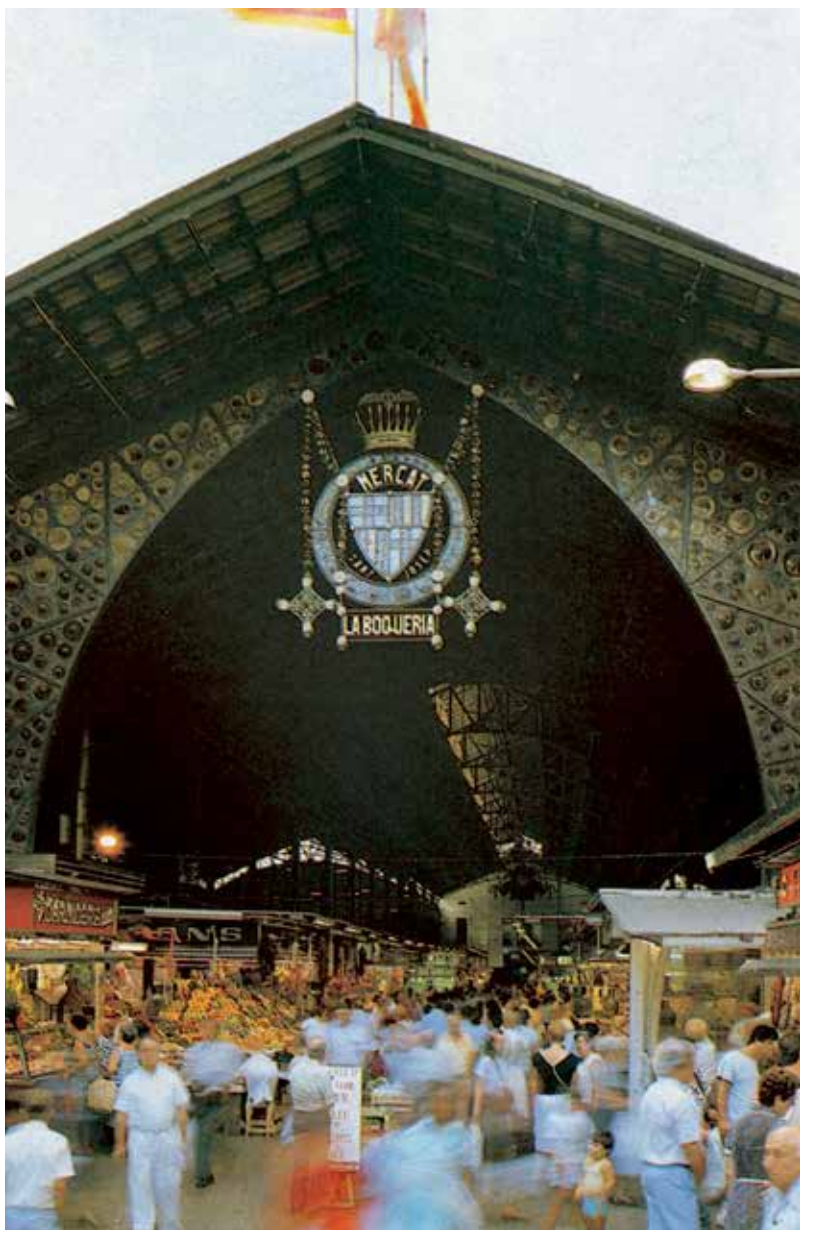
Casa Granell (Carrer de Girona, 122). Apartment block (1903) which is outstanding for its extremely colourful façade and the decoration in the hallway.

MARKETS

Barcelona has several popular, bustling markets. Though strictly speaking their design dates back to the pre-Modernist period, since building began in the mid-19th century, it already reveals a concern for new materials (e.g. iron roof trusses). Moreover many of the ornamental details added later are wholly Modernist in style. Foremost among the markets is *El Born*, near the Parc de la Ciutadella, which for many years was the central wholesale market. It was designed in 1876 by Josep Fontserè i Mestre (who was also responsible for the park) and the engineer Josep M. Cornet after the model of Les Halles in Paris with a handsome octagonal pyramid roof. The *Mercat de Sant Antoni* (1872-82, Carrer Comte d'Urgell

Bakery door, detail

J. de Bolòs pharmacy, stained glass door



La Boqueria market

Pendants by Lluís Masriera

-Carrer Tamarit) is by Antoni Rovira i Trias who drew upon the experience of El Born. The *Mercat de Sant Josep* or *Mercat de la Boqueria* (on the Rambla), the most lively and well-stocked in the city, was built in stages between 1840 and 1914 and has been remodelled. The great iron and stained glass door decorated with Modernist motifs opens onto a motley array of colours, smells and stallholders' cries. Other markets include the *Mercat de la Llibertat* (1874), on the square of the same name in the district of Gràcia, and many more such as the Mercat de la *Concepció* (Carrer Aragó - Carrer Bruc), *Mercat del Ninot* (Carrer de Mallorca, 133), and *Mercat d'en Galvany* (Carrer Calaf - Carrer Madrazo).

MODERNIST DECORATION

Modernist taste and sensitivity, of course, came to form part of the interior decoration of homes –fine Modernist furniture is still to be found in museums and antique shops– and commercial establishments. Many of the latter were situated in older buildings but the outside and inside were renovated in keeping with the new fashion. As one strolls through the city it is still possible to admire many such establishments whose owners have had the good taste to preserve them.

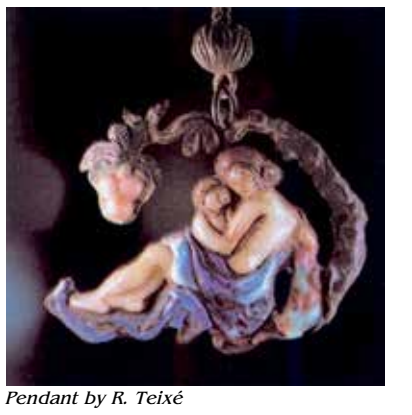
Pharmacies were especially receptive to the new trends and many pharmacies with Modernist decoration have survived. Just a few are mentioned here: *Farmàcia J. de Bolòs* (Carrer de València, 256), one of the most complete (interesting stained glass –large orange tree on the door–, lamps and decorated ceilings, cupboards with collections of jars); *Farmàcia Puig-Oriol* (Carrer de Mallorca, 312; 1913; curious glass panels on the doors incrusted with coloured stones, furniture and jars inside); the former *Farmàcia Genové* (Rambla, 77) by Enric Sagnier (1911; Gothic motifs on the façade).

Cake and bread shops were also frequently decorated in Modernist style. The cake shops include *Antiga Casa Figueras* (Rambla, 83), decorated by Antoni Ros i Güell (1902) and restored in 1986 (furniture, stained glass, interesting façade with mosaic sign and magnificent relief on the corner showing a female reaper with a sheaf of wheat on her arm). One of the most remarkable bakeries is *La Fleca* (Carrer Girona, 73; typical curvilinear façade). Also of interest is *Filatèlia Monge* (Carrer de Boters, 2; perfectly preserved Gothic-looking wooden façade and furniture inside). The façade of the draper's shop *El Indio* (Carrer del Carme, 24; early 20th century) reflects the most international trends of Art Nouveau. *Casa Teixidor* (Ronda de Sant Pere, 16) by M. J. Raspall (1909) was once an artists' supply shop, the sign outside being particularly remarkable.

Of special interest is the *Cercle del Liceu*, a private club founded in 1847 to which it is difficult to gain admission. It is located inside Barcelona's opera house, the Gran Teatre del Liceu, which was restored (1999) after the fire which destroyed the auditorium and stage (1994). Most of the decoration of the Cercle, which was not damaged by the fire, was renovated at the turn of the 20th century on the basis of plans drawn up by Josep Pascó and Alexandre de Riquer (who designed the furniture), with stained glass windows by Oleguer Junyent depicting themes from Wagner. It houses a magnificent collection of paintings from the same period (by Masriera, Urgell, Cusachs, Rusiñol, Mir and others). Of special note are the twelve panels by Ramon Casas in the salon called La Rotonda, a splendid compendium of Modernist artistic taste.

A new cemetery, the *Cementiri Nou* or Cementiri del Sud-oest, was built in Modernist times on the seaward slope of Montjuïc. Leading middle class families commissioned architects to build elaborate burial vaults on which sculptors and iron workers were also given the chance to display their skills. Some sculptures, such as those by Josep Llimona, are veritable masterpieces of their kind. The architects include Josep Vilaseca (*Panteó Batlló*, 1885, with angels of Egyptian inspiration at the entrance), Antoni M. Gallissà (*Panteó La Riva*, 1891; vertical with a Gothic base and highly creative decoration), J. Puig i Cadafalch (*Panteó Terrades*, *Panteó dels Barons de Quadras*, *Panteó Macià*, 1917, *Panteó Damm*, 1897), and J. M. Jujol (tombstones of *Gibert-Romeu*, 1910; *Planells*, 1916; and *Sansalvador*, 1919).

Brooch by Manolo Hugué



Pendant by R. Teixé

Marquetry by G. Homar

Caramic mosaic by G. Homar i A. Serra

Antiga Casa Figueres

Antoni Gaudí
1. Casa Vicens
2. Pavellons Güell
3. Palau Güell
4. Convent de les Teresianes
5. Casa Calvet
6. Bellesguard
7. Park Güell
8. Casa Batlló
9. Casa Milà, dita «La Pedrera»
10. La Sagrada Família

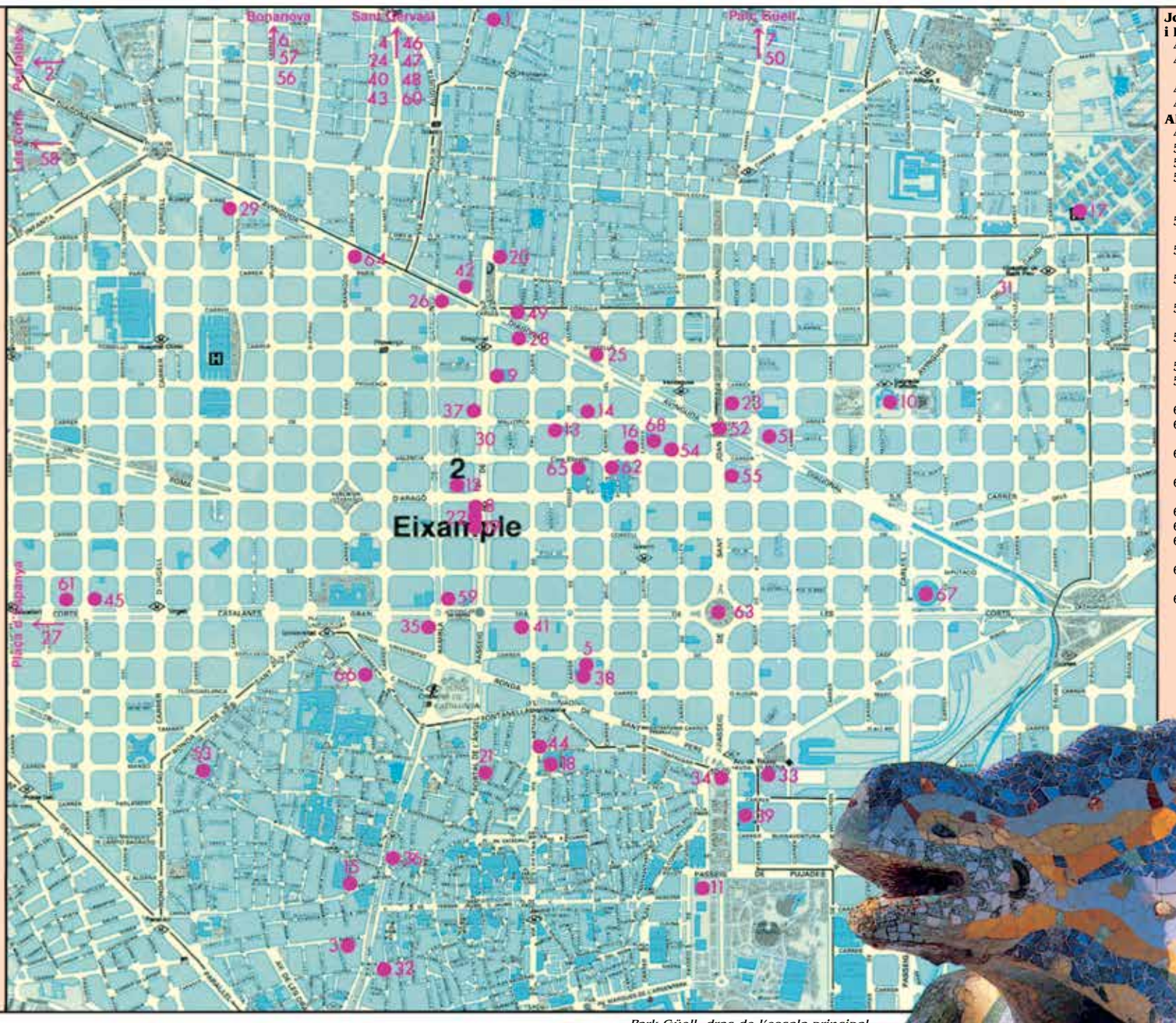
Lluís Domènech i Montaner
11. Castell dels Tres Dragons
12. Editorial Montaner i Simon
13. Palau Montaner
14. Casa Thomas
15. Fonda Espanya
16. Casa Lamadrid
17. Hospital de Sant Pau
18. Palau de la Música Catalana
19. Casa Lleó Morera
20. Casa Fuster

Josep Puig i Cadafalch
21. Casa Martí
22. Casa Amatller
23. Palau Macaya
24. Casa Muntadas
25. Casa Terrades, dita «Casa de les Punxes»
26. Casa Serra
27. Fàbrica Casaramona
28. Casa Quadras
29. Casa Company

Pere Falqués
30. Bench-lights on Passeig de Gràcia
31. Street lights on Avinguda Gaudí
32. Monument to Pitarra
33. Hidroelèctrica de Catalunya

Josep Vilaseca
34. Arc de Triomf
35. Casa Pia Batlló
36. Casa Quadros
37. Casa Enric Batlló
38. Cases Cabot

Enric Sagnier
39. Palau de Justícia
40. El Pinar
41. Casa Mulleras
42. Església de Pompeia
43. Temple del Sagrat Cor
44. Caixa de Pensions



Joan Rubió i Bellver
45. Casa Golferichs
46. El Frare Blanc or Casa Roviralta
47. El Castell
48. Casa Rialp

Altres arquitectes
49. Casa Comalat
50. Torre Sant Jordi
51. Casa Planells
52. Monument to Mossèn Cinto Verdaguer
53. Església del Carme
54. Casa Llopis i Bofill
55. Església de les Saleses
56. Convent de Valldonzella
57. Convent del Redemptor
58. La Matermitat
59. Casa Heribert Pons
60. La Rotonda
61. Casa de Lactància
62. Escola Municipal de Música
63. Monument to Dr. Robert
64. Casa Sayrach
65. Casa Villanueva
66. El Siglo (Casa Damians)
67. Plaça de Toros Monumental
68. Casa Granell

Park Güell, drac de l'escala principal

Vase by A. Serra (MANC)

From the west of Barcelona to the Vallès region

This route through the area surrounding Barcelona covers only a short distance but is full of interest, affording the opportunity to visit a series of Modernist buildings located mainly in the densely populated comarques of Vallès Occidental and Baix Llobregat where pleasant spots and other attractions are still to be found despite intensive industrialization and inadequately planned urban growth.

We leave Barcelona for nearby Esplugues de Llobregat where, besides visiting Modernist buildings, we can savour the atmosphere of the original quiet village which still subsists around Plaça de l'Església and Carrer de Montserrat. Not far off, in Sant Joan Despí, fine Modernist buildings still remain in highly industrialized surroundings, while Cornellà de Llobregat, a major Barcelona suburb, has an interesting water tower (Torre de les Aigües) built to store and purify the waters of the Llobregat.

From Cornellà we cross the river to Sant Boi de Llobregat, at the foot of the Sant Ramon hill, and continue northwards towards Santa Coloma de Cervelló. Here, in the Colònia Güell industrial housing estate, is the crypt designed by Gaudí for a church which remained unfinished. It is one of his most interesting Modernist works and stands in magnificent natural surroundings.

Further north we come to the town of Sant Vicenç dels Horts whose population has grown rapidly in recent decades. The presence of valuable Modernist works serves as a reminder of its not so distant past as an agricultural town and peaceful holiday resort. At the nearby crossroads, Els Quatre Camins, we take the Ordal road westwards to visit two attractive towns with Modernist buildings: Cervelló, where the old Romanesque church of Santa Maria, in its unusual red sandstone setting, is well worth visiting, and the well-kept and clearly residential town of Vallirana.

Returning to Els Quatre Camins we go back across the Llobregat and take the road from Molins de Rei to El Papiol, which is situated on a hilltop below a restored castle overlooking the Llobregat valley. The nearby site of Les Escletxes is another curiosity worth seeing.

A relatively new road via Castellbisbal runs through the industrial zone of Sant Andreu de la Barca and soon reaches Martorell, the site of two fine pottery museums and a picturesque bridge, the Pont del Diable. According to legend, the devil built virtually the entire bridge –one stone is missing– in a single night. From Martorell it is a good idea to head southwest through the Anoia valley to nearby Gelida, where several Modernist buildings are set amid fine countryside with numerous springs, further enhanced by an imposing castle and many summer holiday homes.

Returning to Martorell we proceed to Terrassa along a road commanding uninterrupted fine views, especially of nearby Montserrat. Terrassa, a major industrial city, is well known for its many historic buildings, which include a group of Visigothic-Romanesque churches, and its other cultural attractions. And after visiting the Modernist buildings, anyone with time to spare should go on to admire the beautiful scenery of the Natural Park of Sant Llorenç del Munt not far away.

The attractive and varied route from Terrassa to Caldes de Montbui via Castellar del Vallès skirts the mountain of Sant Llorenç part of the way. Caldes was already a spa in Roman times and the waters continue to provide the town with much of its present-day vitality. The many interesting historic buildings include the Roman baths encircled by a gallery on the Plaça de la Font del Lleó and the Baroque parish church. The new Thermàlia Museum, where an interesting collection of sculptures by Manolo Hugué is on display, is also well worth a visit.

From Caldes de Montbui to Sabadell, one of the foremost cities of the Vallès region, is a short, pleasant drive amid pine trees. Before entering the city, where a thriving industry still leaves room for numerous cultural activities, we should stop at the shrine of La Salut, beautifully decorated by the locally born artist Vila Arrufat. Nor should we overlook the Museu de l'Institut de Paleontologia, one of the finest paleontological museums in the world, in addition, of course, to admiring Sabadell's Modernist buildings.

The route back to Barcelona lies through Rubí, which mushroomed from a quiet village to a large industrial town but still preserves some interesting Modernist features. Finally we come to Sant Cugat del Vallès, a mainly residential town in a fine setting. Besides its Modernist buildings, Sant Cugat boasts an ancient and imposing former Benedictine monastery, with a large rose window on the façade and a magnificent cloister. The last stage in our tour is the return to Barcelona via the road of L'Arrabassada. From the crest of the Collserola hills we can admire a magnificent panorama over the metropolitan area while we negotiate the series of hairpin bends nicknamed the "Revolt de la Paella" (frying-pan bends) that descend towards the city.

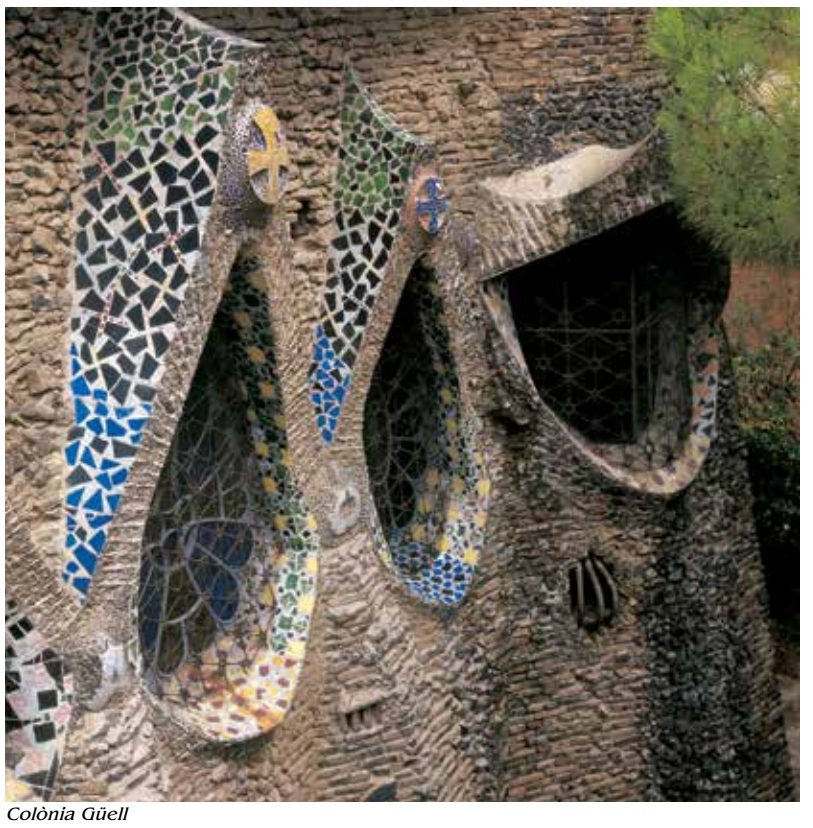
Colònia Güell

Main buildings

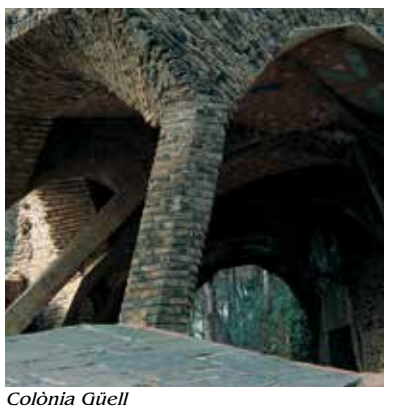
Caldes de Montbui. Spa town with very ancient hot springs once frequented by the Romans (important remains of the Roman spa still stand). Mostly Baroque and Renaissance architecture. Handsome Modernist decoration inside the Balneari Broquetas. The *Museu Thermàlia* contains very interesting sculptures by Manolo Hugué, who lived in the town for many years.

Cervelló. Country town at the foot of the Ordal range. Two remarkable Romanesque churches: Santa Maria de Cervelló and Sant Ponç de Corbera. Remains of a medieval castle. Modernist begun in 1896, designed by Josep Font i Gumà and Antoni Gallissà in Gothic-type style, with a stone and brick façade. Adjoin-

Sant Joan Despí. Torre dels Ous



Colònia Güell



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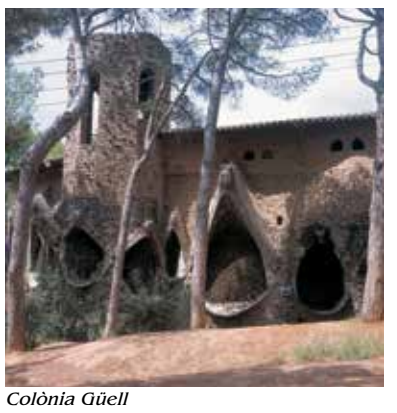

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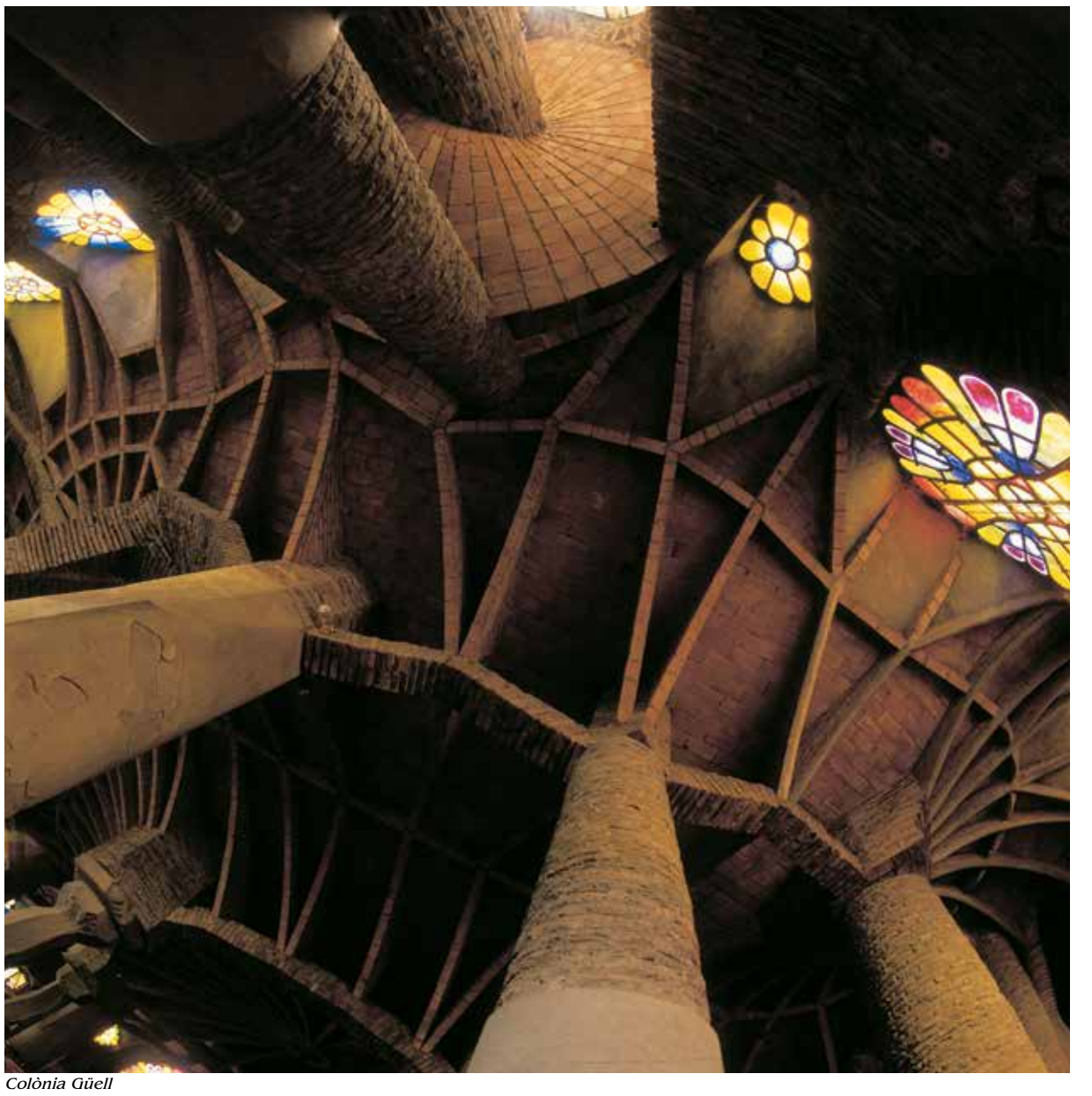


Colònia Güell

ing presbytery in the same style. East of the town, Granja Garcia, a Modernist house by Gallissà (1891) with a square ground plan, adjoining tower and ceramic decoration.

Colònia Güell. Workers' housing estate around cotton spinning mills at Santa Coloma de Cervelló. Set up in 1890 by the financier and industrialist Eusebi Güell i Bacigalupi and developed by Francesc Berenguer, a collaborator of Gaudí's. *Casa del Director* (director's house; 1900) by Rubió i Bellver (interesting brickwork decoration). The most outstanding building is the *crypt* (1898-1915) of the unfinished church, commissioned by Güell to Gaudí. One of Gaudí's most frequently studied works on account of the structural innovations –columns slanted according to the weight they have to bear, parabolic and hyperbolic roofs–, the superb use of materials –basalt stone and brick studded with polychrome mosaics and stained glass windows– and the spaciousness of the inside and the porch. The ground plan is an irregular oval shape, the central part being divided by two bays with numerous columns holding up a multitude of irregular, brick ribs and an ambulatory round the outside. Considered one of the basic works of 20th C. architecture. Interpretation Centre. Classified as World Heritage by UNESCO.

Cornellà de Llobregat. Former farming town which the proximity of Barcelona turned into an industrial and service centre and one of the city's major suburbs from the end of the 19th century. Buildings from the Modernist period include the *Torre de les Aigües* (1907; water tower built by the Societat d'Aigües de Barcelona), *Fàbrica Bagaria* (1920-25; monumental factory on the road to Esplugues, built in brick by Modest Feu) and houses such as *Casa Camprubí* (1928) by J. M. Jujol on the road to Sant Joan Despí.

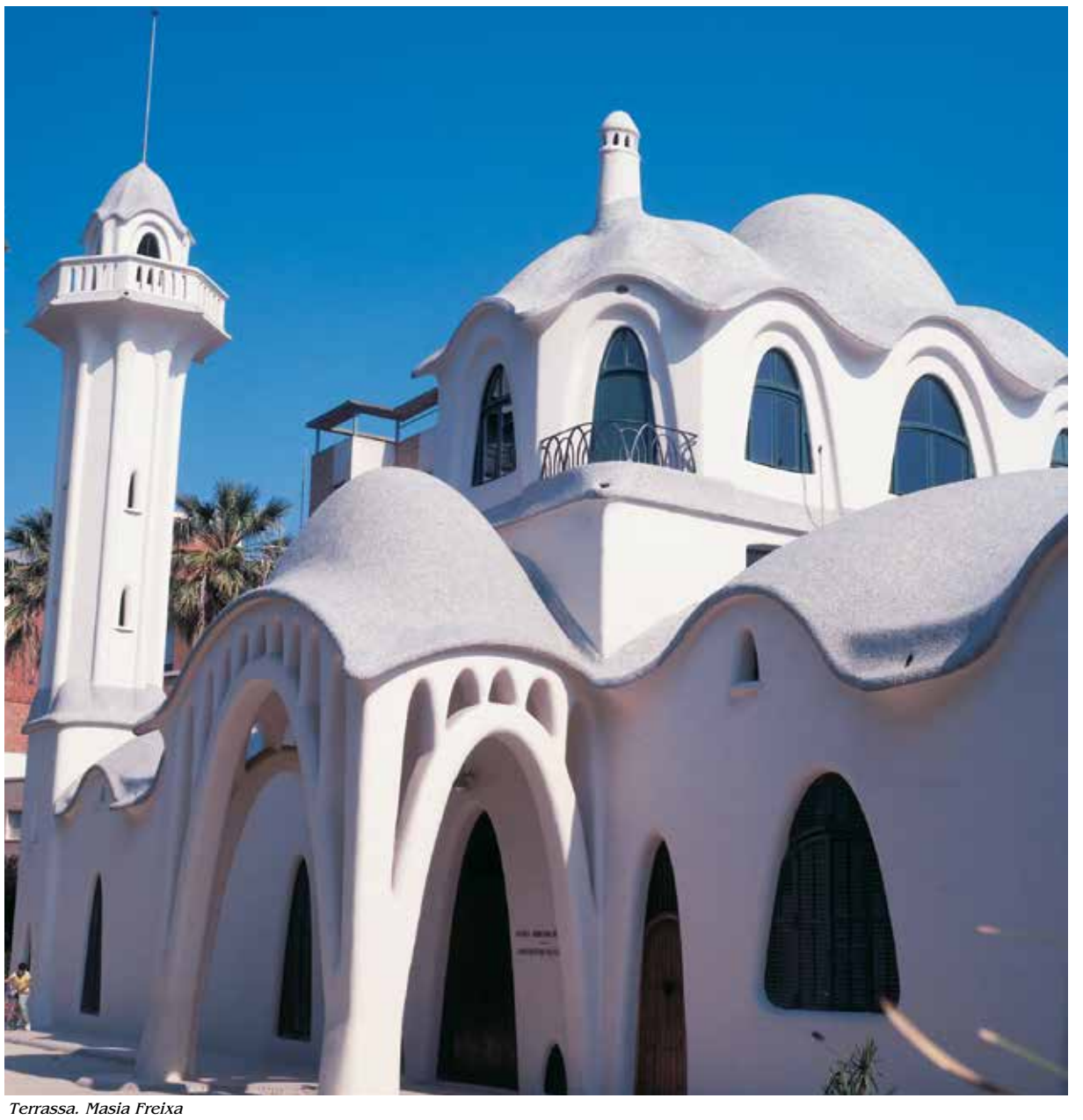
Esplugues de Llobregat. Residential town. Highlights from the Modernist period include the Garí Pantheon, by Puig i Cadafalch, and the old Can Casanoves country house, which was renovated by A. M. Gallissà in the early 20th century and is currently part of the Montsió monastery. It is also worth visiting the important kilns at the old Pujol i Bausis factory nearby, an essential reference point in the production of ceramics applied to modernist architecture.

Gelida. Summer holiday resort beneath the impressive ruins of an ancient castle. Reached by a small funicular. Foremost among the Modernist houses is *Casa Delgado* (1910; Carrer de Mossèn Jaume Via; interesting iron grille).

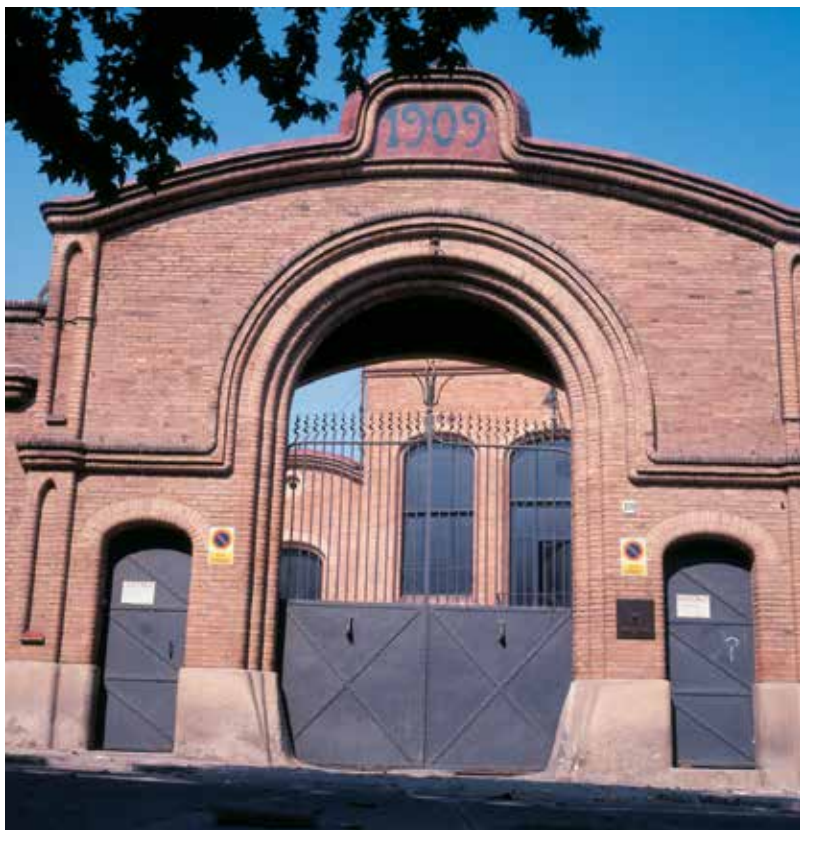
El Papiol. Former country town near the Llobregat, now a small residential area. Above the town rises a large, well restored castle mainly from the Gothic period. Some Modernist-type houses, among them *Can Bou* and *La Casa de Pedra* (1914) by the municipal architect Salvador Valeri who was influenced by Gaudí (undulating finial, stone balconies imitating tree branches).

Rubí. Former country town which underwent continuous, rapid industrialization and spectacular population growth throughout the 20th century. In the old centre, the *Mercat Vell* (old market, now an exhibition hall) is from the Modernist period, as is the *Celler Cooperatiu* (wine cellar; 1920) by Cèsar Martinell.

Sabadell. Major industrial city which, in the mid 19th century, became one of Europe's lead-

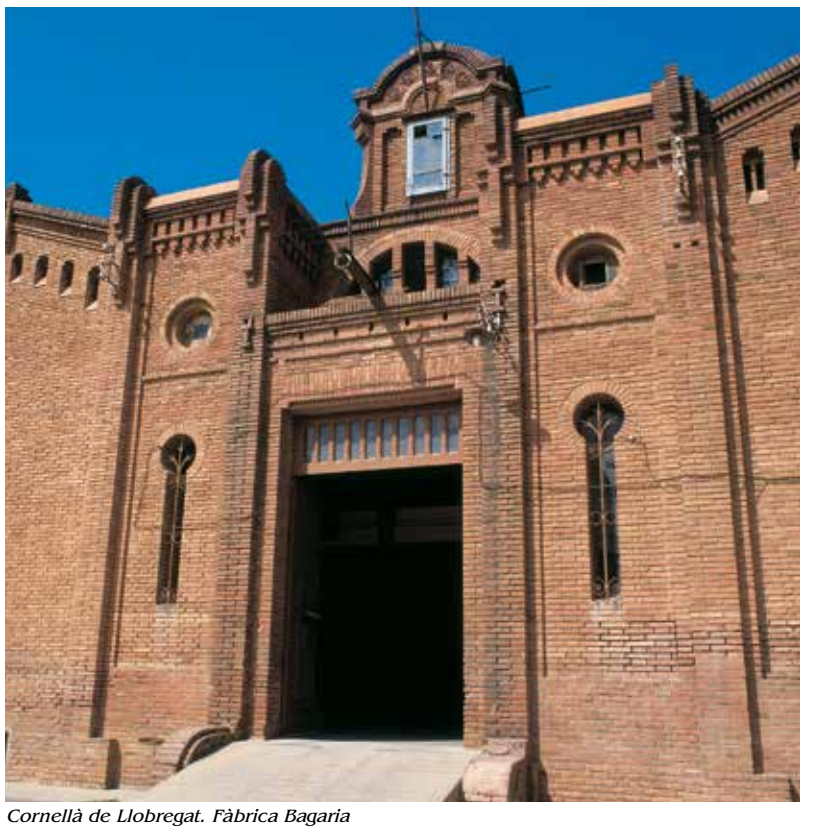


Terrassa. Masia Freixa



Terrassa. Vapor Aymerich. Amat i Jover

Sabadell. Escola Industrial



Cornellà de Llobregat. Fàbrica Bagaria

ing wool manufacturing centres (known as the "Catalan Manchester"). Interesting examples of Neoclassical and industrial architecture (former factories with workers' housing). Also several Modernist buildings. Jeroni Martorell designed the *Caixa d'Estalvis de Sabadell* (1905; stone bank building with handsome and varied stained glass and a remarkable skylight) and the *Escola Industrial* (1907-10), now a cultural centre set amid gardens. Church of *Sant Agustí* by Bernadí Martorell (1924-32). Josep Renom, the municipal architect, built several houses including *Casa Arimon*. Enric Sagnier remodelled the *church of Sant Feliu* in neo-Gothic style (1921). The *Torre de l'Aigua* (water tower, 1918) to the east of the city, by L. Homs Moncusí, also reveals Modernist influences and was one of the first instances of the use of reinforced concrete.

Sant Cugat del Vallès. Residential town which grew up round the ancient Benedictine monastery of the same name which played an important part in the history of Catalonia. The great church in Romanesque-Gothic transition style, Romanesque cloister and surrounding walls still stand. There are various buildings from the Modernist period: *Casa Massana* by Ferran Romeu; *Celler Cooperatiu* by Cèsar Martinell (c. 1921 – typical brickwork, parabolic arches); *Mercat Municipal* and *Casa Lluch* (1906, on the road called L'Arrabassada), by Eduard M. Balcells, both with geometrical forms and plentiful polychrome ceramics, and *Casa Calado* also by Balcells.

Sant Joan Despí. Former agricultural town with scattered masies (manor farmhouses). At the end of the 19th C. it became a summer holiday resort for the citizens of Barcelona. Extensively built up in recent decades owing to an influx of workers from other parts of Spain. Josep M. Jujol, the municipal architect, built some of his best works here. *Torre de la Creu* (1913; near the railway station), nicknamed "T*orre dels Ous*" (egg tower) on account of the shape of the domes, is the most representative (five intersecting cylinders of different heights form the ground plan). Also *Can Negre* (1915-30), an adaptation of an old *masia* (manor farmhouse): considered an architectural forerunner of Surrealism because of the undulating finial, carriage-shaped gallery, and bent supports; chapel inside reinterpreting Baroque features; surprising vivid blue stairwell; restored for use as municipal cultural centre. *Casa Rovira* (1926) is another remodelled masia. *Casa Jujol* (1932) was built by the architect for his own use. Jujol decorated the interior of the *parish church* in 1943 (pulpit with characteristic intricate calligraphy). *Mercat Municipal* (1930) by Cèsar Martinell.

Sant Vicenç dels Horts. Former farming town, summer holiday resort at the turn of the 20th century, now industrial town, home of many workers from outside Catalonia. *Casa del Comú* (1924) by the municipal architect Melcior Vinyals (central courtyard and beautiful façade). Modernist houses: *Torre Blanca*, *Torre Negra*, *Molí dels Frares* (former property of the monastery of Sant Pau del Camp, remodelled), and *Can Pujador*.

Terrassa. City with a distinguished history, seat of the very early bishopric of Egara from which an interesting group of Visigothic-Romanesque churches remain. Like Sabadell, an important textile town since the 19th century. Modernist influences in public buildings, middle class dwellings and factories. Interesting works by Lluís Muncunill, the municipal architect, which include all the following: Masia Freixa (1907-10; in the Parc Municipal de Sant Jordi, now the Conservatoire; Gaudiesque parabolic arches; Islamic-looking arcades on the façade; undulating roof; tower resembling a minaret, despite the absence of decoration); *Vapor Aymerich, Amat i Jover* (1907-08; Rambla d'Egara; former textile factory covering an area of 12,000 m²; roof with brick vaulting on tie beams allowing daylight to penetrate from above; very successfully converted into the Museu de la Ciència i de la Tècnica de Catalunya); *Vapor Amat* (another factory built again in brick; traditional cupola with lantern; now Sala Muncunill exhibition hall): *Casa de la Ciutat* (city hall, 1903) and *Casa Puig Arnau* (1898; Carrer del Nord), both interesting neo-Gothic buildings; *Escola Universitària d'Enginyeria Tècnica* or *Escola Industrial* (1903; large neo-Romanesque group of buildings); *Magatzem Farnés* (1907; now Arxiu Tobella de Fotografies Antigues –archive of old photographs); *Casa Barata* (1905); *Gran Casino* (1920), and many others.

Vallirana. Small town close to the road from Barcelona to Valencia via the Coll de l'Ordal (the main road till the building of the motorway). Small group of two-storey *detached houses* with Modernist decoration.

Sant Cugat del Vallès. Casa Lluch

Sant Joan Despí. Can Negre

Poster by R. Casas. Private collection

BIOGRAPHICAL NOTES ON LEADING MODERNIST ARTISTS

Arnau, Eusebi (Barcelona, 1864-1934). Sculptor trained in Rome. Leading collaborator of Modernist architects (Hospital de Sant Pau, etc.). Monuments for the Parc de la Ciutadella in Barcelona.

Blay, Miquel (Olot, 1866 – Madrid, 1936). Sculptor who received his training in the Vayreda brothers' workshop in Olot making traditional religious statues. Won a scholarship to study in Paris and Rome. Active in Spain and Latin America. Belongs to the Symbolist current of Modernism. His main works are groups such as: *Els primers freds* (MNAC) and *La cançó popular* (façade of the Palau de la Música Catalana in Barcelona).

Brull, Joan (Barcelona, 1863-1912). Modernist painter whose style is characterized by melancholy, tenderness and nostalgia. Major works include *Ensomni* (MNAC), *Safo*, *Misticisme* and *Idil·li*.

Casas, Ramon (Barcelona, 1866-1932). Painter and sketcher, a key figure of Catalan Modernist painting. Close friend of Santiago Rusiñol. He stayed with him several times in Paris where he developed his personal version of the grey tones of Impressionism. Excellent technique in oil paintings (portraits, scenes with local colour, interiors) and charcoal drawings (over 150 portraits of the most distinguished figures of Catalan political and cultural life). One of the instigators of the tavern Els Quatre Gats and editor of the magazine "Pèl & Ploma" both of which contributed greatly to the development of Modernism. Works in the MNAC, at Olot, Sitges, Montserrat, etc. Magnificent panels for the Cercle del Liceu in Barcelona (private club).

Clarà, Josep (Olot, 1878 – Barcelona, 1958). Sculptor. Originally influenced by Rodin, he soon evolved towards classical models and became a pioneer of Noucentism. Works of his can be seen in Olot and Barcelona (MNAC); also street sculptures such as *Deessa* (1919) on the Plaça de Catalunya in Barcelona.

Domènech i Montaner, Lluís (Barcelona, 1850-1923). Architect (1873). Professor and director of the Escola d'Arquitectura de Barcelona (1901). Active member of the Catalan nationalist movement, later took up historical and archeological research. Represents the rationalist trend in Modernist architecture (use of new materials and techniques skilfully blended with applied arts and crafts to achieve beautiful decorative effects). Active in Barcelona (Route 1), Reus (Route 6), Canet (Route 3) and Olot (Route 4).

Falqués, Pere (Sant Andreu de Palomar, 1850 – Barcelona, 1916). Architect (1873). As Barcelona municipal architect he designed, among other things, the street lights on the Passeig de Gràcia and the highly ornate monument to Pitarra.

Gargallo, Pau (Maella, 1881 – Reus, 1934). Sculptor in iron and other metals. Studied with Eusebi Arnau, with whom he collaborated on the decoration for the Palau de la Música and Hospital de Sant Pau. Later he went to Paris and evolved towards Noucentism and then towards a personal interpretation of Avant-garde style.

Gaudí, Antoni (Reus, 1852–Barcelona, 1926). Architect (1878). Active mainly in Barcelona (Routes 1 and 2), where he was initially sponsored by the Güell family. Later he worked exclusively on the Sagrada Família, living on the site. Chief figure of Modernism, of international repute, though his strong personality set him apart from the mainstream of the movement. His output ranges from Expressionism (particularly Casa Batlló and Casa Milà) to religious Symbolism (Sagrada Família). He invented fragmentation of form, with the help of Jujol, in the long ceramic bench at Park Güell. He also designed ornaments for buildings and some interesting furniture.

Homar, Gaspar (Bunyola, Majorca 1870 – Barcelona, 1953). Cabinet maker and decorator who excelled in the design of handsome sets of furniture enriched with extraordinarily skilful use of marquetry (e.g. the one designed for Casa Lleó Morera, now in the (MNAC).

Jujol, Josep Maria (Tarragona, 1879 – Barcelona, 1949). Architect (1906). Collaborated with Gaudí on the "Pedrera" and Park Güell. Excellent draftsman. Though his output suffered from his clients' limited means, he used simple materials to create ingenious forms which often anticipate Dadaist and Surrealist innovations. Active in Sant Joan Despí (Route 2) and around Tarragona (Route 6) and Barcelona (Route 1).

Llimona, Josep (Barcelona, 1864-1934). Sculptor. Studied in Rome. With his brother the painter Joan Llimona and other artists he founded the Cercle Artístic de Sant Lluc, of Catholic leanings. Religious works and important funerary monuments. His talent is displayed most fully in his nudes, where he applies sfumato to marble in search of chiaroscuro effects after the manner of Rodin. Sculptures in Barcelona: *El desconsol* (Parc de la Ciutadella), *Sant Jordi* and *El forjador* (Montjuïc), etc. Others at Montserrat and elsewhere.

Manolo (Manuel Martínez Hugué) (Barcelona, 1872 – Caldes de Montbui, 1945). Sculptor. Member of the group of *Els Quatre Gats*, friend of Picasso and Avant-garde artists. Lived in Paris and Ceret before moving to Caldes de Montbui in 1927. His work brought a roundness of form and an archaic quality to Noucentism which set him apart from sculptors of a more classical bent like Clarà and Rebull.

Masriera, Lluís (Barcelona, 1872-1958). Goldsmith, painter and writer, from a family of artists and silversmiths. Disciple of Lossier in Geneva. Introduced and perfected translucent enamel which he applied to Modernist jewellery representing birds, dragonflies, peacocks, fairies and nymphs. Some of his most beautiful creations have recently been reproduced.

Masó, Rafael (Girona, 1880–1935). Architect (1906) and writer. Leader of the Noucentist movement in Girona which centred around the Societat Athenea. Broke with traditional Modernist architecture and was influenced by the Sezession movement from Vienna and the Scot C. R. Mackintosh. Works in Girona and Olot (Route 4). Later evolved towards an idealized popularism (plans for the S'Agaró development on the Costa Brava).

Mestres, Apel·les (Barcelona, 1854-1936). Sketcher, writer and musician. Imaginative illustrator, with a passion for detail, who evolved towards a stylization of organic forms typical of Franco-Belgian Art Nouveau.

Mir, Joaquim (Barcelona, 1873-1940). Painter. Originally a member of the "Colla del Safrà" group of artists. After a stay in Majorca (1899-1903) his work shifted towards a colour-based post-Impressionism which was to lead him, during his period in the Tarragona region, to the boundaries of abstract painting. Settled in Vilanova i la Geltrú (1921) where many of his works are located. Others are in the MNAC. Also made stained glass.

Nogués, Xavier (Barcelona, 1873-1941). Sketcher, engraver and painter. His caricatures represent the satirical side of Noucentism. Also produced ceramics (El Pinell de Brai) and glass. Mural paintings for the Galeries Laietanes (now in the MNAC).

Nonell, Isidre (Barcelona, 1873-1911). Painter and sketcher. Member of the "Colla del Safrà" group, regular customer at the tavern of *Els Quatre Gats*. Mostly depicted marginal groups (gypsies, cretins) using a highly subjective post-Impressionist brush technique. Works in the MNAC.

Pericas, Josep Maria (Vic, 1881 – Barcelona, 1965). Architect (1906), worked with Rafael Masó. Initially influenced by Gaudí, he evolved later towards a Noucentist-type modernizing classicism.

Puig i Cadafalch, Josep (Mataró, 1867 – Barcelona, 1957). Architect (1891), art historian and politician. Disciple of Domènech i Montaner. Works characterized by the use of northern European Gothic forms enhanced by abundant floral decoration. Especially concerned with materials (iron, glass, ceramics). Active in Barcelona (Route 1), Mataró and Argentona (Route 3), Viladrau (Route 3), Montserrat (Route 5), and Sant Sadurní d'Anoia (Route 6). After World War I, he developed a more classical style, as in the original project for the 1929 International Exhibition on Montjuïc. Catalan nationalist politician, successor of Prat de la Riba as president (1917-23) of the Catalan Mancomunitat (regional government).

Riquer, Alexandre de (Calaf, 1856 – Palma de Majorca, 1920). Sketcher, painter and poet. Influenced by the Pre-Raphaelites and the Arts and Crafts movement during a stay in London. Works include posters, illustrations and mural paintings. Contributed to the popularity of bookplates and the printing arts in Catalonia. Designed furniture, glazed tiles, lamps and enamelware. Also a Symbolist poet.

Rubió i Bellver, Joan (Reus, 1871 – Barcelona, 1952). Architect (1892). Follower of Gaudí, from whom he acquired his interest in structure expressed through the treatment of materials like brick and iron. Active in Barcelona (Route 1), Ripoll (Rou-te 3), Raimat (Route 5) and also Majorca.

Rusiñol, Santiago (Barcelona, 1861 – Aranjuez, 1931). Painter and writer. Frequented Parisian bohemian circles with Ramon Casas. Made Sitges into the centre of Modernism (Cau Ferrat, Festes Modernistes, enthronement of El Greco, etc.). From early Impressionist works he evolved, under the influence of Pre-Raphaelitism, towards Symbolism. Later he devoted his efforts to the series of crepuscular gardens. A character of great originality with a keen sense of humour and irony, who gave rise to many fascinating tales.

Sagnier, Enric (Barcelona, 1858-1931). Architect (1882). Incorporated Modernist decorative features into fundamentally classical buildings. Designed over 200 buildings in Barcelona, mainly for the upper middle classes and religious orders. Most are in Barcelona (Route 1).

Triadó, Josep (Barcelona, 1870-1929). Sketcher and painter. Disciple of Alexandre de Riquer, distinguished designer of Modernist bookplates. Also illustrator, designer of posters and book bindings. Symbolist landscapes and historical paintings.

Valeri, Salvador (Barcelona, 1873-1954). Architect (1899). Influenced by Gaudí. Lavishly decorated works: floral ornamentation, curvilinear friezes, ceramics, etc. Active in Barcelona (Route 1), El Papiol (Route 2) and other parts of Baix Llobregat and Vallès.

Vilaseca, Josep (Barcelona, 1848-1910). Architect (1873). Precursor of the rationalist tendency of Modernism alongside Domènech i Montaner. Worked mainly in Barcelona (Route 1) where he designed the triumphal arch for the 1888 Universal Exhibition.

FRANCE

ANDORRA

túnel de Pimorent

Llívia

Puigcerdà

Sort

la Seu d'Urgell

Bellver de Cerdanya

túnel del Cadí

Pirineus

la Pobla de Lillet

Camprodon

Cadaqués

Figueres

Campdevànol

Ripoll

Olot

Costa Brava

Berga

Banyoles

Solsona

Olius

Girona

la Bisbal d'Empordà

Vilanova de Mei

Folgueroles

Vic

Anglès

Bescanó

Palafrugell

Aeroport de Girona-Costa Brava

Sant Hilari Sacalm

Viladrau

Seva

Catalunya Central

Santa Coloma de Farners

Caldes de Malavella

s'Agaró

Sant Feliu de Guíxols

Massanes

Hostalric

Tossa de Mar

Manresa

Campins

Lloret de Mar

el Figaró

la Garriga

Cervera

Tàrrega

Sant Guim de Freixenet

l'Ametlla del Vallès

Caldes de Montbui

Cardedeu

Sant Pol de Mar

Canet de Mar

Granollers

Montserrat

Arenys de Mar

Igualada

Argentona

Terrassa

Sabadell

Mataró

Guimerà

Costa de Barcelona- Maresme

Vilassar

Tiana

El Masnou

Rubí

Rocafort de Queralt

Sant Cugat del Vallès

Badalona

Gelida

el Papiol

Barberà de la Conca

Sant Sadurní d'Anoia

S. Feliu de L.

Esplugues de L.

Barcelona

Cervelló

S. Vicenç dels H.

Vallirana

S. Joan Despí

Cornellà de L.

Montblanc

Poblet

Vilafranca del Penedès

Colònia Güell

Aeroport de Barcelona

Aiguamúrcia

Valls

Montferri

Garraf

Nulles

Sitges

Vallmoll

Vistabella

el Vendrell

Bonastre

Vilanova i la Geltrú

Aeroport de Reus

els Pallaresos

Constantí

Costa de Garraf

Reus

Tarragona

Costa Daurada

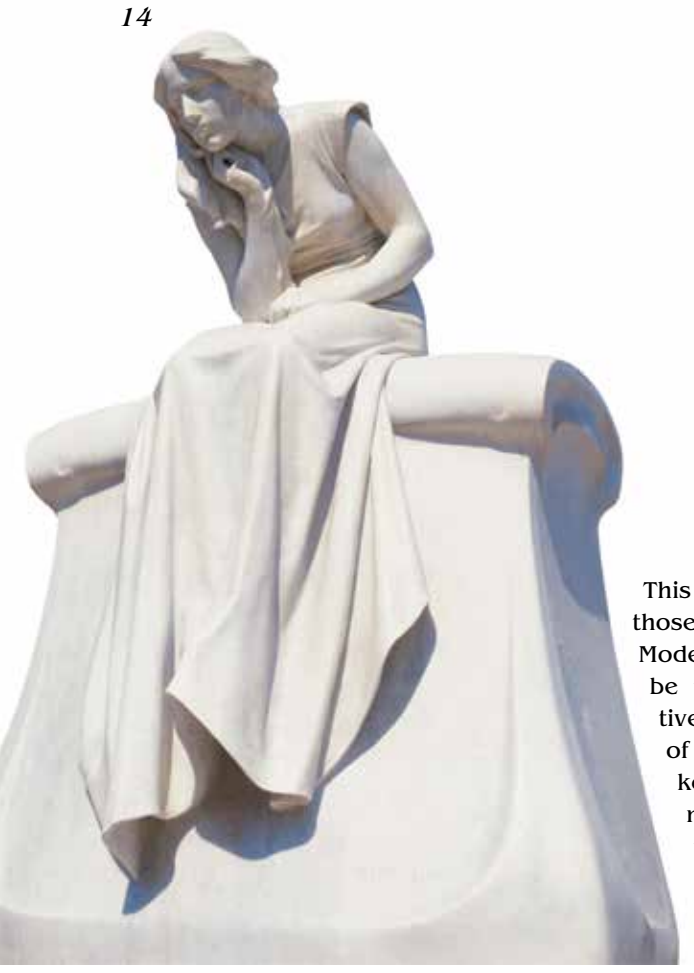
de l'Ebre

World Heritage Site

Modernist building

Airport

0 5 10 15 20 25 km



Arenys de Mar. Tomb by J. Llimona

From the Costa del Maresme to the pyrennees via the Montseny and Plana de Vic

This route is only for those who, though Modernist art may be their main objective, have plenty of time and are keen to enjoy the many other attractions the country has to offer. It is a route full of fascinating sights which should on no account be overlooked and takes us, in a relatively short distance, from sundrenched Mediterranean landscapes to misty northern-looking scenery, some of it almost Alpine in appearance.

First we must allow ourselves to be captivated by the charm of the colourful comarca of Maresme, with its fields of carnations, its long beaches, its sandy terrain, and its evergreen oaks and umbrella pines. Iberians and Romans left their mark here and Modernism is present from Badalona –just over the border in Barcelonès– to Tiana, El Masnou, Vilassar de Mar, Argentona, Sant Pol de Mar, Canet de Mar, Arenys de Mar and finally Mataró. The latter is the flourishing capital of this prosperous region which produces not only tasty seafood but quality vegetables and fruit from centuries-old market gardens. The excellent local cuisine includes delicacies ranging from llagostes amb garotes (lobster with sea-urchins) to pèsols de Llavaneres (Llavaneres peas).

From the Tordera valley, the dividing line between Maresme and Selva, the itinerary runs amid pine and poplar groves to the historic fortified town of Hostalric, where a few Modernist buildings are located. Others are to be found not far off in the lonely, picturesque village of Massanes, surrounded by leafy vegetation. The road then begins to wind pleasantly through the Arbúcies valley, skirting the Montseny, all the way to Sant Hilari Sacalm, a spa town with a healthy climate, many cool fountains and shady chestnut trees.

The route from here to Viladrau is equally attractive, with the Montseny always visible on the horizon. Viladrau is a summer holiday resort, well situated amid beautiful surroundings. Here a fitting conclusion to our Modernist pilgrimage might be a visit to the romantic fountain in its magnificent setting where the words of Guerau de Liost are a reminder of the great poet of the Montseny: "Filla del Cel jo só la Font de l'Oreneta / em descobrí l'ocell i em coronà el poeta" (Daughter of the heavens, I am the Fountain of the Swallow / Discovered by the bird, I was crowned by the poet).

Beyond Seva and Folgueroles, with their minor Modernist works, our route enters the Vic plain, a vast green carpet of fields and meadows dotted with small grey hillocks. Vic, the capital of Osona, is a somewhat clerical city, sometimes shrouded in mist, but an active business centre with a lively market. Here we should take a leisurely stroll through the ancient streets of the old city and above all beneath the archways of the porticoed square (Plaça Major), where the pleasure of sipping an aperitif in the Cafè Nou is on no account to be missed.

A side trip northwards from Vic, up the Ter valley, amid pines, oaks and beeches, and through Ripollès is definitely advisable, not merely in order to see Modernist buildings but to enjoy the many other attractions. First we come to Ripoll, the chief town of Ripollès, whose Modernist features, it must be confessed, are somewhat overshadowed by the towering Romanesque monastery founded by the legendary Abbot Oliba. The influence of the monastery earned Ripoll the name of "bressol de Catalunya" (cradle of Catalonia). At Camprodon, in the centre of a lush green Pyrenean valley, the presence of Modernist buildings is explained by the town's century-old tradition as a summer resort, a tradition started by Dr. Bartomeu Robert –who was mayor of Barcelona at the turn of the 20th century– and continued by his Catalan middle-class contemporaries. Campdevànol, up the river Freser, also has some fine Modernist works. Over the Coll de Merolla in Alt Berguedà is La Pobla de Lillet, where the grey Modernist hulk of the Clot del Moro factory and the Jardins Artigas, the unusual gardens designed by Gaudí, are both worth a visit. Afterwards we can go on to the spectacular source of the Llobregat (Fonts del Llobregat) which is not far away.

The return journey to Barcelona starts in Vic, where we should buy some of the tasty local sausages before departing. The road leaves the plain and enters the deep, wide gorge of the river Congost between the Montseny massif and the Cingleres de Bertí. Downstream, in the handsome summer holiday resorts of El Figaró, L'Ametlla and La Garriga, Modernist works are to be found. In addition to its established tradition as a spa town, La Garriga nowadays possesses a flourishing furniture industry.

We now enter the most characteristic part of Vallès, where the countryside again takes on a distinct Mediterranean look under a brilliant blue sky. Granollers is the lively capital of Vallès Oriental. Thursday, market day, is a veritable local festival, as the geographer Pau Vila remarked. The long tradition of this wonderful market is inseparable from that of the historic market building, La Porxada, which no visitor should miss and which blends perfectly with the city's fine Modernist buildings. The sight of rows of farmers' wives shouting and haggling over the price of fowls and rabbits alongside stall-holders and other customers is quite unique.

A further side trip can be made from Granollers, along the foot of the Montseny, to Cardedeu, another established summer-holiday resort with a wide range of Modernist and other historic buildings, standing amid varied and attractive scenery. Our next stop is Campins. Here, though only the roadside shrine is Modernist, we can walk through beautiful countryside, where woods and fields alternate harmoniously and the masies (farmhouses) face towards the sun, surveying the broad Vallès plain.

Sant Pol de Mar. Escola pública

Canet de Mar. Ateneu

Main buildings

L'Ametlla del Vallès. Established residential town. In the old centre, works by Manuel J. Raspall, municipal architect for several years: *Ajuntament* and *Escoles* (town hall and schools; 1910), Cafè (1907), *Can Millet de Baix* (1909), all characteristic of unpretentious second generation rural Modernism. *Casa Sindreu* is by Salvador Valeri.

Arenys de Mar. Seafaring town, centre of Alt Maresme. Interesting popular architecture around the Rambla. Magnificent Baroque altarpiece in the parish church. A few Modernist buildings, such as the *Mercat* (market) by Ignasi Mas (1928). Interesting funerary sculptures by Josep Llimona in the cemetery (Panteó Bosch, 1918, *Panteó Mundet*, 1900). The poet Salvador Espriu, in whose works Arenys (under the anagram "Sinera") became a literary myth, is also buried here.

Argentona. Town with an established residential tradition on account of the many mineral and medicinal springs in operation since the mid 19th century. Interesting masies (manor farmhouses) nearby. Remarkable Modernist *summer home* of the great architect Puig i Cadafalch in the centre (Plaça de Vendre), re-built in 1897-1900 on the site of three smaller houses. In the Cros district, magnificent mansion of *Can Garí* (1898-1900), one of Puig i Cadafalch's first important works. The characteristic archeologistic neo-Gothic floral style in the entrance gallery blends with other often exotic ornamentation in an overall design which seeks to evoke a Catalan ancestral home. The sgraffiti, stained glass, tiles and ironwork are of the highest quality. Close by is the Gaudíesque chapel of *Sant Miquel del Cros* (1929) by Lluís Bonet i Garí, a disciple of Puig.

Badalona. City founded by the Romans. Though totally transformed by industrialization, the old centre retains something of its seafaring and residential past. Good Modernist buildings by the municipal architect Joan Amigó: *Casa Pavillard* (1906), *Fàbrica Giró* (factory; 1907-20) and Fàbrica G. de Andreis, known as "*La Llauna*" (the tin; 1906-19), now a high school (interesting decorated façade). Also *Panteó Bosch* (1907), burial vault in the small cemetery featuring scenographic floral Gothic ornamentation.

Campdevànol. Near Ripoll, well-known for the traditional dance performed at the local festival. Modernist *Hospital* (1917) by J. Rubió i Bellver. *Small houses* near the station by the master builder Miquel Fosses.

Campins. Roadside shrine attributed to Jujol.

Camprodon. Beautiful Pyrenean town with interesting medieval buildings: Monestir de Sant Pere,

Canet de Mar. Casa Roura

La Garriga. Mançana Raspall

La Garriga. Mançana Raspall

Mataró. Casa Coll i Regàs

Pont Nou (bridge). The arrival of the railway turned it into a summer holiday resort. Houses on Passeig de la Font Nova and Passeig de Maristany: *Casal* (1882) by J. Vilaseca, *Casa Roig* (1901), *Can Cabot* (1900-05) by E. Sagnier, *Can Mas de Xeixàs* (1900-05), etc. Also *Hotel Rigat* and *Cinema Rigat* (1914) by Juli M. Fossas.

Canet de Mar. Seafaring town which acquired new vitality from the textile industry at the turn of the century. Now a tourist resort. Interesting popular architecture. High-quality works by Domènech i Montaner (his mother's family and his wife were from Canet): *Casa Roura* (1884; on Riera de Sant Domènec; detached parallelepiped building with circular brick tower and handsome ironwork); *Ateneu* (formerly Foment Catalanista; 1887; on Carrer Ample; characteristic lantern and wrought iron balcony). He also did alterations to the family's old manor farmhouse, now renamed *Casa-Museu Lluís Domènech i Montaner*, and rebuilt the interesting neo-Gothic castle of *Santa Florentina*, on the outskirts. His son, Pere Domènech i Roura designed Fàbrica Jover, an interesting factory built basically of brick. Rafael Masó built the *Cooperativa La Unió* (1920-25) in Noucentist style and *Can Renau*. *Can Busquets* was the work of E. Ferrés, while the *Hotel* at the shrine of *La Misericòrdia* is by Puig i Cadafalch.

Cardedeu. Typical Vallès summer holiday resort. Many Modernist summer homes by various architects including M. J. Raspall (*Granja Viader*, 1925, an updating of the Catalan *masia* with a gabled roof) and Eduard Balcells (*Casa Gual*; 1910; Carretera de Caldes; crowstepped gable, stair-tower and galleries).

El Figaró. Summer holiday resort on the old road from Vallès to Osona. Various houses, *Escoles* (schools) and *Casa del Comú* (1911) by M. J. Raspall.

Folgueroles. Old-fashioned village near Vic. Handsome stone ancestral homes. Birthplace of the great poet Jacint Verdaguer, "Mossèn Cinto" (1845-1902), one of the pioneers of modern literary Catalan and author of the epic poems *L'Atlàntida* (1877) and *Canigó*. Modernist monument to *Verdaguer* by J. M. Pericas opposite the church (1908; stone pillar surmounted by five religious figures and a floral motif).

La Garriga. Long-established spa town (hot springs). Became an important summer holiday centre with the arrival of the railway. Of particular importance are the works of M. J. Raspall (municipal architect of La Garriga and neighbouring towns): well known "*mançana Raspall*", block of houses comprising *Casa Barbey* (1910), *Torre Iris* (1911), *La Bombonera* (1911) and *Can Barraquer* (1912), with fine colourful stained glass and mosaic. Also *Casa Raspall* (1903; Placeta de Santa Isabel; remodelled ancestral home of the architect's mother, with Gothic elements), *Can Sallent*, *Can Sallerès* and many others.

Granollers. Capital of Vallès Oriental, busy commercial town built at a crossroads. In the centre, "La Porxada" (famous Renaissance-style market with graceful columns, formerly the grain market). On the same square, *Casa de la Ciutat* (town hall, 1902-04) by Simó Cordorní, neo-Gothic with floral ornamentation, and *Casa Clapés* (1907) by M. J. Raspall. The many other Modernist buildings include *Can Blanxart* (1904, Carrer del General Prim) by Jeroni Martorell (doors with floral decoration and large sculpture of a female figure) and *Can Torrabadella* (Carrer de Clavé) by Francesc Mariné.

Hostalric. On a basalt rock crag above the Tordera River. Once an important stronghold, it has preserved its magnificent walls with eight cylindrical towers and a large 18th C. fortified castle after the style of Vauban. *Casa de la Vila* (town hall) with Modernist façade by Bonaventura Conill.

Massanes. Village near which Puig i Cadafalch restored the old *Mas de Quadres* (1902-3), deriving inspiration from the shapes of medieval Catalan architecture, and built the neo-Gothic church of Santa Maria (open to the public as a shrine).

El Masnou. Town with a long seafaring tradition. The proximity of Barcelona turned it into a second home and summer holiday centre. Noteworthy Neoclassical Casa de la Vila (town hall). Various Modernist works by Bonaventura Bassegoda i Amigó, who was the municipal architect, notably *Casino* (social centre; 1903-04; interesting windows, ironwork, etc.). Also works by other architects: *Palauet del Marquès del Masnou* by Salvador Vinyals, and *Asil* by Gaietà Buïgas. *Sculpture* by Josep Llimona in the cemetery.

Mataró. Lively seafaring and industrial town, capital of Maresme. Roman remains. Rich Baroque heritage in the parish church. Birthplace of Puig i Cadafalch, some of whose first buildings are here: *Casa Coll i Regàs* (1893; Carrer d'Argentona, 55; very elegant façade combining sgraffiti, wrought iron, ceramics and sculpture), the small market (*Mercat*) on the Plaça Gran (1892; gallery with arches); the present *Creu Roja* (Red Cross) building (1894-95, in Gothic-type style), etc. Early in his career, Gaudí designed the *Cooperativa Obrera Mataronesa* (1898), of which one hall with a parabolic timber roof structure remains.

La Pobla de Lillet. Asland cement works, located in a spot known as *El Clot del Moro*, within the municipal boundaries of neighbouring Castellar de n'Hug. Interesting structure built "en cascada", i.e. making use of the sloping hillside. Designed by Rafael Guastavino (1901), the architect who obtained the American patent for the Catalan brick vault later used in thousands of public buildings. The factory closed The factory closed in 1975, was restored and currently houses the Museu del Ciment Asland. The small railway that used to transport goods from Guardiola to El Clot del Moro via La Pobla de Lillet between 1914 and 1924 has also been restored for the benefit of tourists visiting the area. To the north of the town, at a place known as Font de la Magnèsia near the river and railway, are some intriguing gardens in a style reminiscent of Modernism which are attributed to Gaudí - the *Jardins Artigas*.

Ripoll. Famous mainly for its ancient Benedictine Monastery of Santa Maria, one of the leading monastic centres in medieval Catalonia which played an important part in resettling the country. Outstanding examples of Romanesque architecture and sculpture can be seen there. From the Modernist period are *Can Bonada* (1912-14; Carrer del Progrés) and the church of *Sant Miquel de la Roqueta* (1912; Raval de L'Hospital) by Joan Rubió i Bellver; *Casa Dou*, known as the "Casino Vell" (1908; Plaça del Mercadal) by J. M. Pericas; and *Can Codina* (1918).

Mataró. Casa Coll i Regàs

Mataró. Casa Coll i Regàs

Sant Hilari Sacalm. Spa and summer holiday resort in the heart of the Guilleries hills. The *Font Picant* spa (1922) is by J. M. Pericas, who also designed the old *Cooperativa*. Some 7 km away is the *Castell de Villavecchia* (castle - 1893; fantastical style; surrounded by a park) by Enric Sagnier i Villavecchia.

Sant Pol de Mar. Seafaring town and established holiday resort. Two interesting Modernist buildings by Ignasi Mas i Morell, who was born here and was the municipal architect: *Escoles Públiques* (schools; 1907) and *Can Planiol*.

Seva. Country town on the Plana de Vic, at the foot of the Montseny. Many masies (manor farmhouses) in the surrounding countryside. Modernist house (c. 1925) by Puig i Cadafalch beside the *Sobrevia* farmhouse.

Tiana. Summer holiday resort near Barcelona. Several houses and the *Casino* are in Modernist style. *Can Sent-romà* (a large Gothic ancestral home remodelled in Modernist times) now houses an archeological museum containing remains from a Roman villa which once stood on the same site.

Vic. Cathedral city with a rich artistic heritage (Cathedral, Museu Diocesà with a remarkable collection of Romanesque and Gothic art). Busy commercial town. Market serving the entire region. Plaça Major with arches. Churches and convents, noble residences, Roman temple. Some ancestral homes from the Modernist period including: *Palau Comella* or *Casino* (1896, corner of Plaça Major and Carrer de Verdaguer) by Gaietà Buïgas; *Casa Puigsec-Masferrer*, near the Roman temple (façade with sgraffiti and sculptures in the garden representing the four seasons); *Casa Colomer* (1906; Plaça de la Catedral; asymmetrical façade, gallery, green ceramic decorations, wrought iron balconies) by J. M. Pericas.

Viladrau. Summer holiday resort at the foot of Montseny. Handsome *masies* (manor farmhouses) in the surrounding area. *Casa Bofill* (1899) by Puig i Cadafalch.

Vilassar de Mar. Seafaring town and holiday resort. Interesting popular architecture in the old quarter. Some fine Modernist buildings on Passeig Marítim and Carrer de Sant Pau, notably by Eduard Ferrés, a native of Vilassar, who was the municipal architect before embarking on a brilliant career in Spain and Europe; *Casa Bassa* (1903), *Casa Sitges* (1900), and *Casa Sénia del Rellotge*.

Granollers. Casa Clapés

Vic. Casa Puig Masferrer

Granollers. Town Hall

Olot. Casa Solà Morales

From Girona to the Costa Brava via the Fluvià valley

The historic city of Girona, where Modernism is very well represented, is the starting point for this varied itinerary which ranges from the magnificent greenery of the region of Olot to the Empordà plain with its rows of cypress trees, and from the sunlit coves of the Costa Brava to the gently rolling inland landscapes of the Selva region.

We travel up the river Ter valley to the towns of Bescanó and Anglès which contain a few Modernist works. The river banks, with their rustling thickets, become increasingly attractive as we approach Cellera and the Pasteral gorge, where the waters of the Ter are released from the reservoirs of Sau and Susqueda.

The itinerary now proceeds upstream through the Brugent valley, via Àmer –with its beautiful porticoed square– and Sant Feliu de Pallerols. The lofty shrines of El Far and La Salut tower, above the road which ultimately takes us to the Vall d'en Bas for a pleasant foretaste of the landscapes of nearby Olot. Some of the villages –Joanetes, Sant Privat and Els Hostalets– have an unforgettably quaint countrified look.

Olot is the chief town of Garrotxa and of the surrounding plain with its unusual cone-shaped hillocks which are extinct volcanoes. It is an attractive town with interesting Modernist works, some of them in the Museum. Also of interest is the famous Olot School of landscape artists. The town's artistic vocation comes as no surprise in view of the outstandingly fine scenery round about it: magnificent vegetation, large manor houses whose galleries overlook an infinite variety of lush, emerald greens, and copses where the sound of the wind is like music. The epitome of this natural beauty is to be found at the spring of Font Moixina.

The route continues east, following the course of the slow-flowing Fluvià towards Castellfollit de la Roca, which perches on an extraordinary basalt rock pinnacle, and then on to Besalú, with its many exceptional medieval buildings. Finally we cross the skilfully cultivated plain to Figueres, the bustling capital of Alt Empordà, on the road to France. Figueres possesses some remarkable Modernist architecture and unusual museums, including one of the most popular in Catalonia, dedicated to the painter Salvador Dalí. Good eating is another speciality and there are restaurants of great renown.

Those with time to spare can complete their survey of Modernism in Empordà by making a detour to Cadaqués in the heart of the Cap de Creus peninsula. Modernist works are part and parcel of this picturesque fishing town, which stands out like a dazzling white brush stroke against a background of twisted rock, relieved only by the odd vineyard.

From Figueres our route proceeds towards the region of Baix Empordà, through good arable land where row upon row of cypress trees protect the crops from the blasts of the Tramontana (north wind). As we approach the river Ter, the landscape is dominated by the limestone massif of Montgrí, on which the four walls of the unfinished castle rise in splendid isolation.

La Bisbal d'Empordà, the chief town of Baix Empordà, has other valuable works of architecture besides Modernist buildings. There are many shops selling pottery, the local craft. The best way to appreciate the atmosphere of the town, similar to that of a miniature capital, is by sitting down to a coffee under the arcades which "El Panchito" (Napoleon) had built along the main road.

Our suggested itinerary continues towards Palafrugell, a town which virtually owes its existence to the cork industry and contains interesting Modernist works. The true flavour of Palafrugell is best appreciated on the Plaça Nova, flanked on either side by old fashioned "casinos" (social centres). Here, especially in summer, the cafés put out tables under the shade of the leafy trees and the locals gather for a leisurely chat.

Continuing southwards we soon reach the important industrial town and tourist centre of Palamós. The port and the seafaring quarter of "La Catifa" are always attractive, above all towards evening when the fishing boats arrive and onlookers gather to admire the day's catch.

Our route in search of Modernist art leaves Palamós to run along one of the most beautiful stretches of the Costa Brava, past the pine groves and cliffs of El Comtat de Sant Jordi and the long sandy beach of cosmopolitan Platja d'Aro to S'Agaró, a distinguished residential area with elegant works of architecture.

Along this southerly stretch of the Costa Brava, other fine Modernist works are to be found in Sant Feliu de Guíxols, Tossa de Mar and Lloret de Mar. Sant Feliu, nestling at the foot of the Sant Elm hill, is one of the most attractive towns on the Costa Brava. The Rambla and the Passeig, which run parallel to the sea, are particularly pleasant. Sant Feliu also boasts a cuisine which draws many gourmet visitors.

From Sant Feliu to Tossa de Mar the route runs high along the cliff face through some of the most spectacularly beautiful scenery on the Costa Brava. The rugged wave-lashed coastline conceals some truly charming small beaches and coves such as those of Canyet, Pola and Giverola. Just beyond La Punta de la Bauma there is a breathtaking view of Tossa from the road: the pine-clad hill above the sea, the ruins of the old church, the old town, surrounded by a wall with battlements running down towards the bay, and the new town stretching along the sunlit curve of the bay.

The road from Tossa to Lloret de Mar is no less remarkable. The green pine groves conceal the charming chapel of Santa Cristina, with its inviting cove and its huge and ancient pine tree. Lloret, nowadays one of the country's leading tourist resorts, already enjoyed an established reputation at the beginning of the 20th century as a summer retreat for the wealthy bourgeoisie of Barcelona and the home of many "Americanos" (the name reserved for Catalans who had come back from the Caribbean after making their fortunes).

The last part of the itinerary goes from Lloret to Girona, through Caldes de Malavella where Modernist art is also present. Despite the passing of the years the hydros of this important spa town, with their distinctive architecture, still overlook the quiet, shady park with its strollers, its groups of peaceable card-players, and its nimble-fingered crocheters and knitters who trust in the powers of the waters.

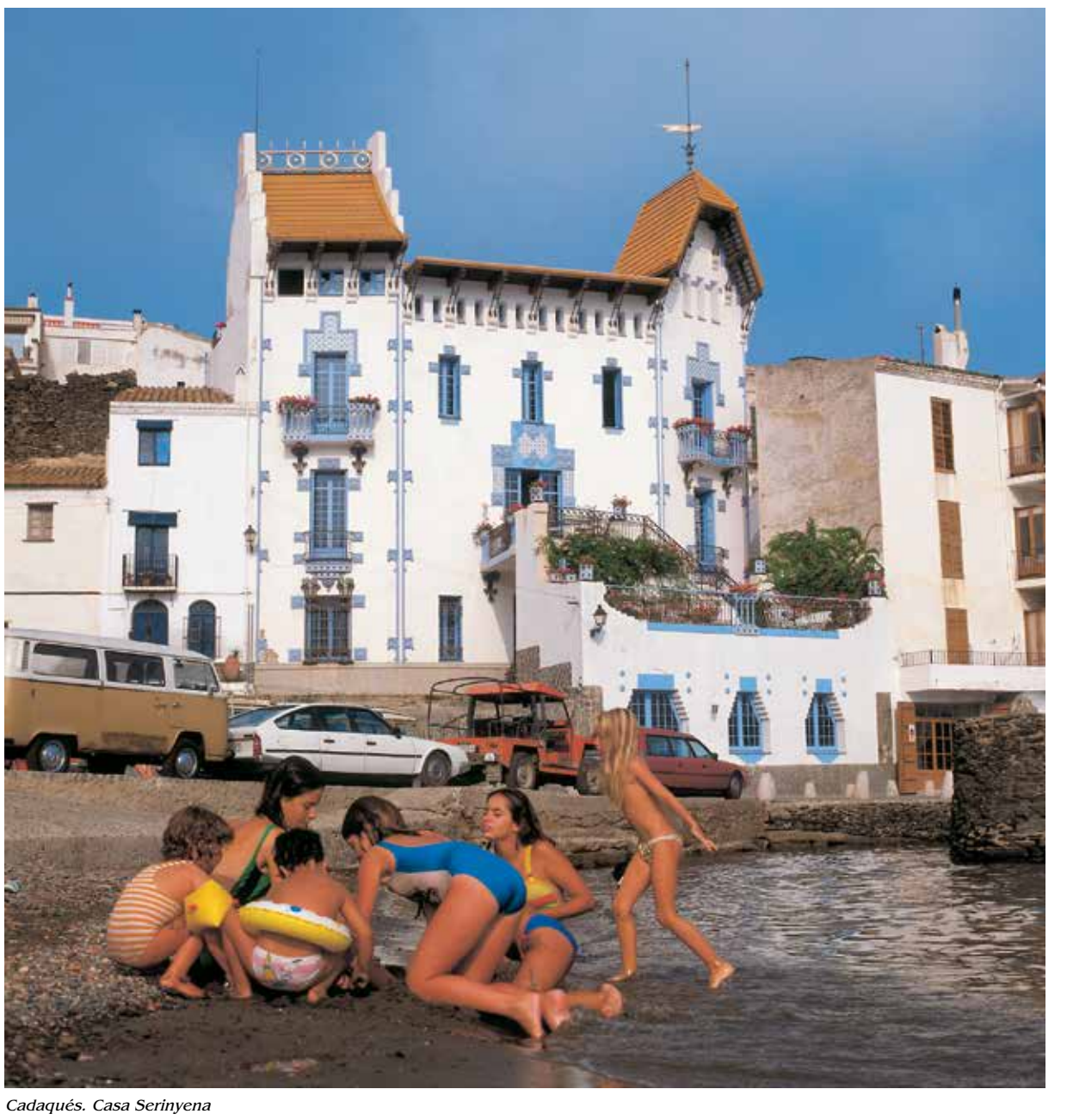
Main buildings

Anglès. In the foothills of Guilleries. Textile industry which developed on account of the proximity of the river Ter. Pleasant spots and attractive buildings in the old medieval town (Vila Vella). Two Modernist houses by Rafael Masó: *Casa Vinyes* (1907-08) and *Casa Cendra* (1913-15). The latter, surrounded by a garden, can be visited (Carrer d'Avall, 27).

Bescanó. Close to the Ter, midway between the Girona plain and Selva. *Electric power station* (1916) by Joan Roca in the style of other industrial buildings he designed for the Girona-Olot area.

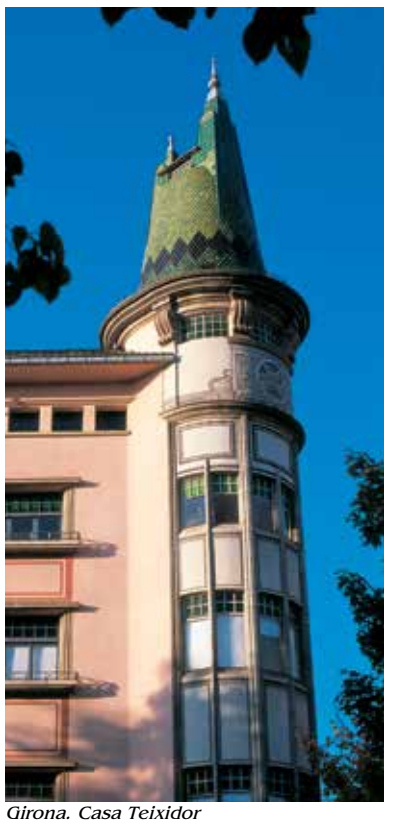
La Bisbal d'Empordà. Lively capital of Baix Empordà. Local pottery. Ancient Gothic palace of the bishops of Girona, Baroque church, Neoclassical buildings along Les Voltes (arcades), some minor Modernist works such as the *Cine Mundial* (cinema) and the Noucentist-style *Ajuntament Vell* (old town hall) by Pelagi Martínez (1928).

Cadaqués. Charming seafaring town on a sheltered bay, which for many years has attracted artists and intellectuals. It acquired international fame from the home of Salvador Dalí in the district of Portlligat. Popular architecture, 19th C. houses, modern architecture. Significant Mod-



Cadaqués. Casa Serinyena

S'Agaró. Can Casas


Girona. Casa Teixidor

Girona. Farinera Teixidor

ernist works are *Casa Serinyena* (1910) and the *Escoles* (schools, 1915), as wellas certain *burial vaults* with sculptures by Josep Llimona in the old cemetery overlooking the sea.

Caldes de Malavella. Spa with hot springs known from Roman days. Two of the chief hydros date back to the Modernist period: *Vichy Catalán* (late 19th C.), in neo-Islamic style in a large park, and *Balneari Prats* (1900), both by Gaietà Buïgas i Monravà. Various *houses* from the same period also have Modernist features.

Figueres. Capital of Alt Empordà. Throughout the 19th century it was at the forefront of federalist and republican ideas (through Abdó Terrades and Narcís Monturiol, the inventor of the submarine). The Neoclassical buildings by Roca i Bros (mid 19th C.) are a characteristic feature of the town, which clusters about its attractive Rambla. The principal exponent of Modernism was Josep Azemar, who designed the *Escorxador Municipal* (slaughterhouse; 1903), now a cultural centre, the neo-Gothic *Casa Cusí* (1894) and *Casa Salleras* (1910). Other Modernist works are the *Casino Menestral* (1904), the *Cine-Teatre Jardí* (cinema by Llorenç Ros–1914) and some burial vaults in the municipal cemetery. In addition to the well-known and much visited Teatre Museu Dalí (the painter was born in Figueres), there is a *Museu dels Joguets* (toy museum) containing some Modernist exhibits.

Girona. Founded in Roman times, Girona has a rich history from which it preserves an abundant architectural heritage (city walls, cathedral, museums, Romanesque and Gothic churches and other buildings). It was the birthplace of one of the most interesting Modernist architects, Rafael Masó, who was also a poet and formed a group of artists and craftsmen with a view to giving new life to the applied arts (ceramics, ironwork, sculpture, etc.). Masó broke with the most traditional form of Modernism and evolved towards outright Noucentism. Of particular interest is *Casa Teixidor* or *Casa de la Punxa* (1918-22; Carrer de Santa Eugènia; graceful well-proportioned lantern with green ceramics), now the *Col·legi d'Aparelladors*. Nearby is *Farinera Teixidor* (flour mill; 1910-11): dwellings and offices at the entrance linked by a bridge; interesting white ceramics and wrought iron decoration (lamps, gate). Also by Masó are: *Casa Batlle* (1909-10; Carrer Nou; eight yellow ceramic owls at the top of the façade); *Casa Ensesa* (1913-15; Carretera de Barcelona), now the Escola Municipal de Música; and *Casa Gispert Saüch* (1921-23, Avinguda de Jaume I, 7). Masó also restored earlier buildings: *Casa Salieti* (Carrer de Ciutadans), *Casa Masó* and *Casa Gavaldà* (Carrer de les Ballesteries), *Casa Ribes* Crehuet (Carrer de la Força).

Lloret de Mar. One of Catalonia's foremost tourist resorts in terms of hotel accommodation. Development has considerably changed its traditional appearance. Modernist art produced the *Capella del Santíssim* (1917; chapel in the parish church) by Bonaventura Conill and some interesting burial vaults in the cemetery (*Panteó Arús*, by A. M. Gallissà, group of *family tombs* by B. Conill).

Olot. Chief town of Garrotxa, in the heart of an interesting volcanic region, surrounded by magnificent scenery which inspired the well-known Olot School of landscape artists. Interesting buildings include the Neoclassical Hospici by Ventura Rodriguez (now housing the important *Museu Comarcal* de la Garrotxa with Modernist paintings and sculptures). Other noteworthy buildings are Casa Solà Morales, in the Firal, rebuilt by Domènech i Montaner (1915-16; large ground floor balcony with sculptures by Eusebi Arnau, gallery with floral ornamentation, *loggia* above) and C*asa Masramon* (1913-14; in the Eixample Malagrida district, one of Rafael Masó's finest works, already Noucentist in style, with a façade inspired by local rural architecture).

Sant Feliu de Guíxols. Grew up round an ancient Benedictine monastery. Industry, particularly the cork trade, and its attractions as a tourist resort brought prosperity in the late 19th century. The municipal architect, General Guitart i Lostaló, developed the town and designed some remarkable Modernist buildings: *Casino dels Nois* (neo-Mudejar, 1890-1903), *Casino dels Senyors* (1909), *Casa Patxot*, etc. Rafael Masó also left his mark: *Caixa d'Estalvis* (1923) and *Can Casas* (1915-16, district of Sant Pol), a blend of northern European influences and the native Catalan masia (farmhouse), decorated with glazed ceramics. Also in Sant Pol, Modernist manor known as *Casa Estrada* or *Torre de les Punxes*. Interesting works in the cemetery, notably *Panteó Casas* by Puig i Cadafalch.

Olot. Casa Solà Morales

Olot. Casa Solà Morales

Caldes de Malavella

Sant Feliu de Guixols. Casino dels Nois

La càrrega by R. Casas

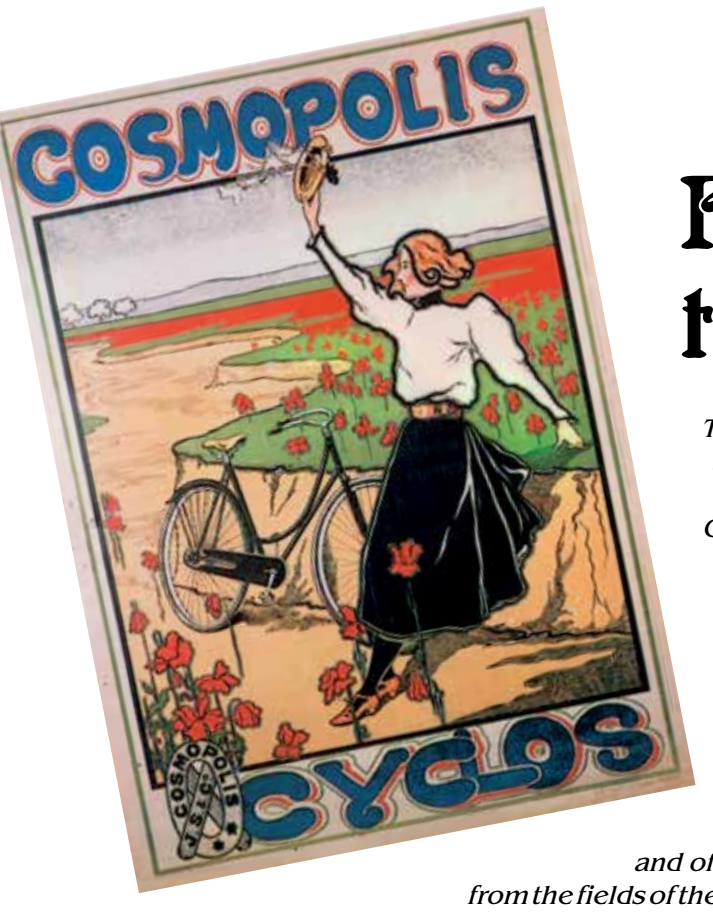
Palafrugell. Fàbrica Amstrong

Palafrugell. A town which became prosperous as Catalonia's leading cork manufacturing town. Nearby are the ports and coastal resorts of Llafranc, Calella and Tamariu. Various Modernist buildings, notably the large *Fàbrica Armstrong* by G. Guitart (cork factory; 1900-4; fine wrought iron on the façade and distinctive metal tower). It now houses the cork museum (Museu del Suro). Also of note are the building of the cooperative *L'Econòmica Palafrugellenca*, a late work by Rafael Masó (1925-26; interesting ceramic ornamentation); *Casa Miquel*, attributed to J. Goday, and *Casa Almeda*. Other buildings, such as the two casinos (social centres) possess the charm of the period.

S'Agaró. Cosmopolitan seaside residential area developed by a local upper middle class family, the Ensesas. Begun by Rafael Masó (1924), who by then had evolved considerably from his original Modernist ideas. Continued by Francesc Folguera *(Hostal Sa Gavina, Senya Blanca,* etc.). The whole area is markedly Noucentist in style with a somewhat classical air of refined sobriety.

Tossa de Mar. Seafaring town and tourist resort. The magnificent walled medieval quarter, or Vila Vella, is one of the most famous sights on the Costa Brava. In the colourful and lively modern town below –Vila Nova– there are several Modernist buildings including *Casa Sans* by Antoni de Falguera, who was influenced by Puig i Cadafalch. The Modernist painter Jaume Vilallonga was one of the first to discover the pictorial qualities of Tossa. Later other painters (Roig i Soler, Brull and Masriera) gathered there. In the 1930s the vanguard of European painting (Marc Chagall, Metzinger, and others) followed their example. Interesting works in the *Museu Municipal*.

Poster by Adrià Gual. Private collection



From Montserrat to Lleida via the inland valleys and plateaux

This route takes us from Barcelona to the Catalan Central Lowlands and thence to Western Catalonia. It is a land of good wines, such as those of Conca de Barberà, and of wheat, notably from the fields of the Segarra plains. Small wonder, therefore, that Modernist buildings are often associated with these products, taking the form of wine cellars, agricultural cooperatives, flour mills and granaries.

On our way to central Catalonia, Montserrat is one of our first stopping places, both on account of its Modernist features and more especially because of the famous Benedictine monastery –Catalonia's foremost shrine to the Virgin– set in an impressive setting of unique landforms. A visit to the Modernist buildings in Manresa, slightly further north, provides an introduction to this active and industrious city, the capital of the comarca of Bages, whose geographical location leads it to describe itself as the veritable heart of Catalonia.

Even those pressed for time will find it worthwhile to travel the 52 km from Manresa to Solsona. The route itself is interesting, running through the historic town of Cardona, with its collegiate church, its castle and its "Salt Mountain". Moreover, the cathedral city of Solsona, the chief town of Solsonès, has preserved not only Modernist buildings, but a rich archeological and architectural heritage and a museum (Museu Diocesà) which is among the most important in the country, especially for medieval art. One can also seize the opportunity to admire Modernist and Romanesque architecture and fine scenery at nearby Olius.

From Montserrat and Manresa we continue west through the bustling town of Igualada –with its tanneries and knitwear factories–, across the severe plateau of the Lower Segarra region, over the Coll de Deogràcies and then gradually down to the Francolí valley. Here, in the region of Conca de Barberà, vineyards predominate, producing mostly white and rosé wines, with a sweet, dense aroma. They are matured in Modernist cellars and cooperatives such as those at Rocafort de Queralt, Sarral, Pira and Barberà de la Conca.

Our itinerary takes us on to Montblanc, the chief town of Conca de Barberà, with its picturesque and tastefully restored old quarter, partly encircled by towering medieval walls, and its Modernist Sindicat Agrícola. Not far away is the busy, well-kept town of L'Espluga de Francolí, which has a Modernist

winery and other architectural monuments, as well as a Casal offering numerous cultural and sports activities. The local carquinyolis and neules (biscuits) are also worth sampling. L'Espluga is on the way to the monastery of Santa Maria de Poblet, in the borough of Vimbodí, a gem of Gothic and Romanesque art and probably Catalonia's most important historic monument. By climbing up the forest track from Poblet to the vantage point of La Pena, one can enjoy a splendid panorama over the towns, monuments, vineyards and countryside of Conca de Barberà.

Between L'Espluga and Lleida a short detour is advisable to see the Modernist wine cellars by Cèsar Martinell at L'Albi – with its Carrer del Call and its porticoed square– and Arbeca, where the famous "arbequina" olives come from. We can also survey the vast olive groves of the comarca of Garrigues, famous for its oil, and go through the chief town, Les Borges Blanques. Further ahead, beyond the village of Juneda, the silhouette of Lleida, with the high bell tower of the Seu Vella towering above it, rises from the horizon of the Segrià plain like a ship on the sea. Lleida is the capital of the comarca of Segrià and of the whole western Catalan hinterland where delicious pears, apples and peaches are grown. It prides itself on its important historic monuments and its excellent cuisine. Many local delicacies feature snails, either stewed ("cutxipanda" or "cassola de tros"), roasted ("caragols a la llauna") or with garlic ("caragols a la brutesca").

The model vineyards and interesting Modernist winery of Raimat are just 10-12 km from Lleida. Nearby is the fine sports and recreation centre of Les Basses d'Alpicat, a favourite haunt of the inhabitants of Lleida. Our Modernist route continues along the road from Lleida to Barcelona. A short detour enables us to visit Guimerà, admire the Modernist altarpiece in the parish church and explore the picturesque maze of medieval streets winding down the hillside to the banks of the narrow Corb river.

The next important stop on the route to Barcelona is Cervera with its interesting Modernist flour mill, its university and parish church. A stroll down the long main street, the Carrer Major, is also a pleasant experience, and visitors with children should let them run, half excited and half frightened, under the mysterious old arches of the spooky Carreró de les Bruixes (Witch Lane).

From the Panadella crossroads not far away, a short trip north leads to the Modernist warehouse of Sant Guim de Freixenet, in the midst of the cornfields of the wide Segarra plateau. Then we go down to the Òdena valley and the last part of our tour takes us through Igualada again, with its rich Modernist heritage, and straight back to Barcelona.

Main buildings

Barberà de la Conca. Agricultural town, spearhead of the cooperative movement in Catalonia. The first building of the society of agricultural workers (Societat de Treballadors Agrícoles - founded 1894) was constructed in 1903. The proprietors set up a cooperative, or Sindicat Agrícola, in 1920 and commissioned Cèsar Martinell to build a *cooperative wine cellar*. It consists of a large hall with a roof truss resting on pillars, which branch into alternating series of balanced arches.

Cervera. Chief town of the grain producing region of Segarra. Famous for its magnificent Neoclassical university (late 18th C.), Catalonia's only university from the end of the War of Succession (1714) to the mid 19th C. Near the railway, on the outskirts of the town, is the large flour mill of the *Sindicat Agrícola* (1921) by Cèsar Martinell. The height of the twelve silos and the cone-shaped water tank with a metal structure reminiscent of a lighthouse surmounted by a light give it the appearance of a castle. Bands of stone joined by arches decorate the top of the outside.

L'Espluga de Francolí. Agricultural town which also became a summer holiday resort on account of its springs and its proximity to Poblet. The *cooperative wine cellars*, among the oldest in Catalonia (1913), were the work of Domènech i Montaner, assisted by his son, Domènech i Roura. Initially comprising two halls (a third identical one was added in 1957), they were inspired by the diaphragm arch system of Catalan Gothic architecture later adopted by Martinell, who, however, used parabolic instead of pointed arches. The exterior is a combination of stone, bare brick and stucco.

Guimerà. In the *comarca* of Urgell. Picturesque village: old walled precinct at the foot of a ruined medieval castle; maze of

Montserrat. Cinquè Misteri de Dolor

Lleida. Casa Magí Llorenç

Igualada. Tannery

Igualada. Asil del Sant Crist

Manresa. Farinera La Florinda

Manresa. Escorxador

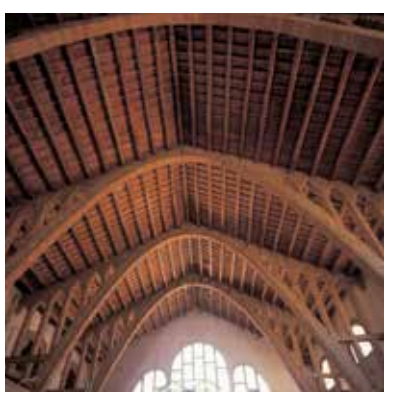
narrow streets with fine medieval architecture. Inside the Gothic parish church, the Modernist alabaster *altarpiece*, a late work (1940) by J. M. Jujol with Gaudiesque influences, produces a surprising contrast.

Igualada. Capital of Anoia. Lively commercial and industrial centre known especially for its tanneries. Several Modernist buildings: *Escorxador* (abattoir; 1902-05), a group of buildings by Pau Salvat and Isidre Gili; various tanneries such as *Cal Sabater* on Carrer del Sol (1912-19), by Josep Ros; *Casa Ratés* (1908), by Isidre Gili; apartment block on Carrer del Sol by Josep Pausas; late Modernist *Asil del Sant Crist* (1931) by Joan Rubió i Bellver, a disciple of Gaudí (built around a cloister and church with a Greek cross ground plan; rough textured walls giving it the appearance of a castle). The former factories of *Cal Granotes* and *Cal Boyer* now house a leather museum (Museu de la Pell d'Igualada i Comarcal de l'Anoia).

Lleida. Capital of the western Catalan hinterland, in the centre of a fertile agricultural region. Many artistic treasures (Seu Vella, Hospital de Santa Maria, museums). Interesting Modernist buildings by Francesc Morera i Gatell, the municipal architect from 1906 to 1941: *Escorxador* (slaughterhouse; 1912-15), enlargement of an earlier Neoclassical building; *Mercat del Pla* (market on Pla dels Gramàtics; 1913; in stone and iron); C*asa Magí Llorenç* (1905-07; intersection of Carrer Major and Carrer de Cavallers; fine corner gallery); *Casa Aunós* (1911), later occupied by the Hotel Pal·las and by a bank (the façade on the Carrer Major has been preserved); gate of the *Camps Elisis* public park (1908), where Morera later built the more Noucentist-style *Pavelló-aquàrium* (1923-26) and designed the gardens; *Cases Noves* (1914; Rambla d'Aragó); *Casa Melcior* (1912; Placeta de Sant Francesc); *Casa Fontanals* (1912); *Casa Montull* (1922; Carrer Major); and *Panteó del Comte de Torregrossa* (1911), a burial vault in the cemetery. The main altarpiece in the Catedral Nova is by Joan Bergós from Lleida, an authority on Gaudí. In the Baroque-style Convent del Roser is the *Museu d'Art Jaume Morera* containing collections of works by 19th and 20th C. artists (notably the Modernist painter and sketcher Xavier Gosé) bequeathed by J. Morera i Galícia (1917), a painter who was a disciple of Carlos de Haes.

Manresa. Chief town of the comarca of Bages, situated in the centre of Catalonia, of great economic and cultural importance since the Middle Ages. Interesting historic buildings: imposing Gothic collegiate church (Col·legiata de Santa Maria, known as "La Seu"), which rises above the city and contains many valuable works of art; Pont Vell, a medieval bridge of Roman origin spanning the Cardener; Baroque and Neoclassical buildings such as the *Casa de la Ciutat* (town hall) and *Palau de Justícia*. Noteworthy Modernist buildings by Ignasi Oms, a native of Manresa and municipal architect from 1891, who had worked with Domènech i Montaner in 1888: *Casino* (1906; Passeig de Pere III); *Casa Torrents* (1906; Plaça de Sant Domingo); *Escorxador* (slaughterhouse; 1906); *Farinera la Florinda* (flour mill; 1912-13). Half way down the Passeig is the *Carrer de l'Arquitecte Oms* on which all the houses were designed by Oms within the space of a few years. Alexandre Soler i March (who designed Valencia's magnificent railway station) completed the Gothic monastery of *Santa Clara*. The *Santa Cova* is a group of mostly Baroque buildings where, according to tradition, Saint Ignatius of Loyola wrote and put into practice his famous *Spiritual Exercises* during a retreat in Manresa in 1522.

L'Espluga de Francolí. Cooperative wine cellars

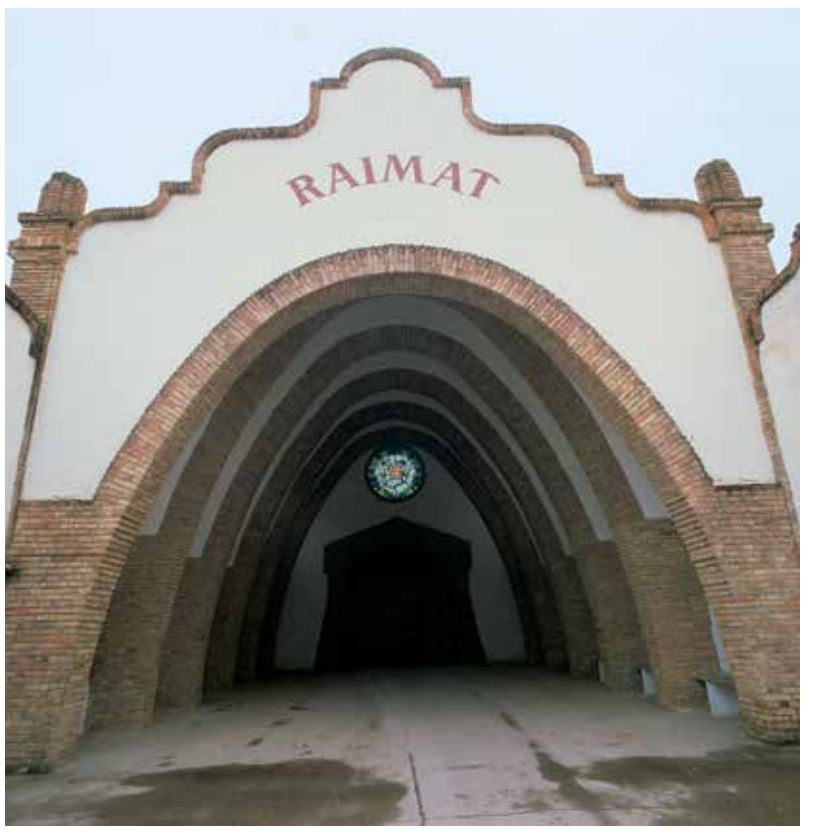

Rocafort de Queralt. Sindicat Agrícola

Inside is a gallery (1915-18) redecorated with marble, stucco, mosaics and stained glass by the Jesuit Martí Coronas to link the church to the *Coveta* (cave); also marble and bronze sculptures by Josep Llimona and Carles Flotats.

Montblanc. Important town in the Middle Ages (some sessions of Parliament were held here and there was a royal palace). Magnificent, well preserved city walls, interesting medieval, Renaissance and Baroque buildings (churches, convents, noble mansions). Chief town of the wine-growing region of Conca de Barberà. Near the railway station, *Sindicat de vinicultors* (1919) by Cèsar Martinell who made use of a Gothic door with voussoirs and introduced other Gothic features in keeping with the style which predominates throughout the town. In 1945 it was enlarged and in 1956 an oil mill was added.

Montserrat. Benedictine monastery, religious heart of Catalonia and active centre for culture over the centuries. It is built on a mountain with unusual geological features which has acquired symbolic value. Basilica extensively altered from the end of the last century: neo-Plateresque façade designed by F. de P. Villar (sculptures by the Vallmitjana brothers), chamber and niche of the Virgin of Montserrat (1884) also by Villar (assisted by the young Gaudí), with paintings by Joan Llimona. Many other interesting features inside: altar of *La Immaculada* (1910; white marble and glass windows with angels by J. M. Pericas), altar of *Sant Josep* (wooden altarpiece attributed to Gaudí) and paintings in the *chancel* by Alexandre de Riquer. *Neo-Romanesque* cloister (1925) by Puig i Cadafalch, who also altered the refectory and built the esplanade. Underneath it is the *Museu de Montserrat* (noteworthy Sala and Busquets collections). Along the *Camí de la Cova* (pathway) where, according to tradition, the statue of the Madonna was found, stand the fifteen *Misteris del Rosari*. Especially remarkable are the *Tercer Misteri de Goig* (third joyful mystery of the rosary – neo-Gothic reredos with glazed tiles) and *Cinquè Misteri de Dolor* (fifth sorrowful mystery– crucifix rising above the landscape), both by Puig i Cadafalch, and the *Primer Misteri de Glòria* (first glorious mystery) begun by Gaudí. All have sculptures by Josep Llimona. In the Museum are works by great Catalan painters from the turn of the 20th century. Fine votive gold and silverware in the church and museum.

Olius. Country village near Solsona in a wooded and sparsely populated region. Romanesque church. Behind it, curious Modernist *cemetery* (1916) by Bernadí Martorell, influenced by Gaudí.



Raimat. Wine cellars

Raimat. Housing estate for agricultural workers on the western side of Lleida in the area irrigated by the Canal d'Aragó i Catalunya and a branch of the Canal de Vallmanya. The winemaking company Raventós i Codorniu of Sant Sadurní d'Anoia planted extensive vineyards here and commissioned Joan Rubió i Bellver to draw up the plans for a housing estate, a neo-Gothic-type church and the spacious *Raimat wine cellars* (1918-25) which have a stepped, reinforced concrete roof letting in indirect light. Vines from California have been imported in recent years and new techniques have been introduced.

Rocafort de Queralt. Agricultural town on the border between Conca de Barberà and Segarra. The first town to commission Cèsar Martinell to build a series of cooperative cellars like the one at L'Espluga de Francolí. In keeping with Noucentist ideals these cellars were considered a public service and enjoyed government protection. The Gaudíesque use of parabolic arches, however, is a link with Modernism. The *Sindicat Agrícola*, built in 1918, was later enlarged by Martinell himself (1930, 1947): three halls with fine parabolic arches supporting rafters; façade with stone decoration on the base, brickwork round the windows and ceramics; of note is the brick base of the water tank.

Sant Guim de Freixenet. Town that developed from a small agricultural-industrial district which grew up around the station when the railway was built. *Magatzem de Cereals* (granary; 1921) belonging to the Sindicat Agrícola de Cervera: interesting example of the work of Cèsar Martinell, similar to the cooperative wine cellar at Gandesa, with balanced arches, characteristic roof with Catalan vaulting and basilican three-part ground plan.

Solsona. Chief town of Solsonès in a sparsely populated region of the Pyrenean foothills with beautiful wild scenery. Cathedral town since the 16th century. Magnificent cathedral and bishop's palace. Museu Diocesà with good Romanesque exhibits. A considerable part of the city walls and several old mansions have been preserved. Some examples of late rural Modernism: *Hotel Sant Roc* by Bernadí Martorell (c. 1920; stepped finial, Gothic arcades on the ground floor) and the gazebo at *Vil·la Riu* (spiral brick columns and small lantern).

Sitges. Ceramic plate, Cau Ferrat

From the Penedès to the banks of the Ebro via the Tarragona region

El Pinell de Brai. Ceramic frieze by X. Nogués

This interesting route from Barcelona, in search of the Modernist art of southern Catalonia, offers the added pleasure of exploring some of the most Mediterranean scenery in the country, the realm of olive groves and especially of vineyards.

After driving through Baix Llobregat we go first to the Costa de Garraf tourist region. Until recently the only way to Sitges and Vilanova i la Geltrú was the difficult, winding road clinging to the cliffs of the Garraf massif, which has been declared a Natural Park because of its distinctive landforms and plant life. Gaudí's Celler de Garraf can be seen alongside this road. Nowadays, however, we can also take the C-32 motorway which provides a direct link from Castelldefels to Sitges through a series of tunnels.

Sitges, known as the "Blanca Subur" (from the name of a Roman town), is one of the oldest and best established tourist resorts in Catalonia, with well kept streets and surroundings as well as museums and historic buildings. A little further along the coast, still within the Costa de Garraf tourist region, we come to Vilanova i la Geltrú, the chief town of the Garraf region, which is an important port and industrial and trading centre. It has a special vocation for good food and offers specialities such as "all cremat" (fish with burnt garlic) and "bull de tonyina" (stewed tuna gut with white beans).

Next we turn inland from the coast towards Vilafranca del Penedès and the lowlands. Rightly considered the wine growing capital of Catalonia, Vilafranca lies amid sundrenched countryside under clear blue skies, surrounded by vineyards that produce gentle rosé wines, exquisite whites and delicate reds. In addition to admiring the historic buildings, the visitor will find a visit to the Museu del Vi (wine museum) surprisingly worthwhile. The typical aniseed pastries (coques de matafaluga) are also worth trying. A little farther east the Modernist buildings of Sant Sadurní d'Anoia afford the opportunity to visit a town which, since the end of the 19th century, has become the leading producer of cava (sparkling wines).

Between Vilafranca and El Vendrell, in Baix Penedès, is the beach of Sant Salvador, the site of the Casa-museu Pau Casals, the former home of the great cellist, who was born in El Vendrell. Continuing towards Valls we cross the Coll de Santa Cristina and enter Alt Camp where we can stop at Montferri and then at Bonastre. Further up the small Gaià river, past poplar groves, we come to the Modernist wineries of Aiguamúrcia and Santes Creus. The great Cistercian monastery of Santes Creus, a gem of Gothic and Romanesque art, is one of Catalonia's greatest historic monuments and a must for any visitor.

Valls, the lively capital of Alt Camp, is the next stop on our route through the Modernist heritage of the Francolí valley and the adjoining hillsides. Valls is also the home of the "Xiquets de Valls", a team of courageous "castellers" who build breathtakingly skilful human towers. Another Valls speciality, of vital interest to gourmets, are calçots – humble yet delicious onion shoots, roasted directly on the fire and served with a tasty sauce called "salvitxada", which are enthusiastically devoured every spring by old and young alike.

Between Valls and Tarragona, a series of villages with Modernist buildings lie in the midst of olive and almond groves and, above all, vineyards: Nulles, which also produces a full-bodied red wine; Vallmoll, with its castle; Els Pallaresos, with its many vineyards; and Vistabella, whose name is sufficiently indicative of its charms. Tarragona, now a large modern city, was once the Tarraco of the Roman Empire. Though there are many historic monuments from different periods to visit, no one should miss the opportunity to stroll down to the end of the elegant Rambla where the infinite blue of the sea stretches out in front of the Passeig de les Palmeres.

Even with a stop to visit the Modernist buildings of Constantí, it takes no time at all to reach Reus, the capital of Baix Camp, a region where hazelnuts are an important crop. The number of Modernist works in Reus is explained by the commercial prominence attained by the city in the 19th century, when it became the second largest in Catalonia. To appreciate its bustling atmosphere one should walk down Carrer de Monterols from Plaça Prim to Plaça del Mercadal. "Panellets de gema" and "menjar blanc" are two specialities that attest to the sweet tooth of the local people.

The proposed itinerary continues towards the comarca of Priorat and its chief town Falset, though a side trip to another interesting part of the region is also suggested. Visits to the winery at Cornudella and the ruins of the Carthusian monastery of Escaladei are both well worthwhile. It was from here, at the foot of the rugged rock face of Montsant, that the monks began to plant the first vines on the characteristic slate soil of the seven historic towns that are part of Priorat proper. The region produces the exceptionally fine, strong, highly aromatic Priorat wines whose popularity is growing steadily.

Beyond Falset we cross the Ebro –the largest river in the Iberian peninsula– by the Móra bridge and enter another wine and oil producing comarca, Terra Alta. We proceed directly to the chief town, Gandesa, where we can buy a few bottles of the generous white wine known as bo blanc directly from the producer at the handsome Modernist cooperative cellars.

Continuing towards Tortosa, we pass through the wild mountain ranges of Cavalls and Pàndols, the scene of some of the cruellest battles in the Civil War, before reaching El Pinell de Brai and its exceptional wine cellar. Fine traditional local handicrafts made from dwarf fan palms and esparto are still to be found in the area. The road now joins the right bank of the Ebro on the way to Tortosa, the capital city of Baix Ebre, which has many historic buildings. From the top of the Suda hill, surmounted by a medieval castle of Arab origin, now a "parador" hotel, we should admire the panorama over the city, the broad river valley, the rows of olive trees and, further off, the towering massif of Els Ports. Towards the southeast lies the great plain of the Ebro Delta, now an important natural park, with its forage fields and rice paddies, its marshes and ponds, its expanses of sand and shallow bays where shellfish and lobsters abound and numerous species of migrating birds stop over and find refuge.

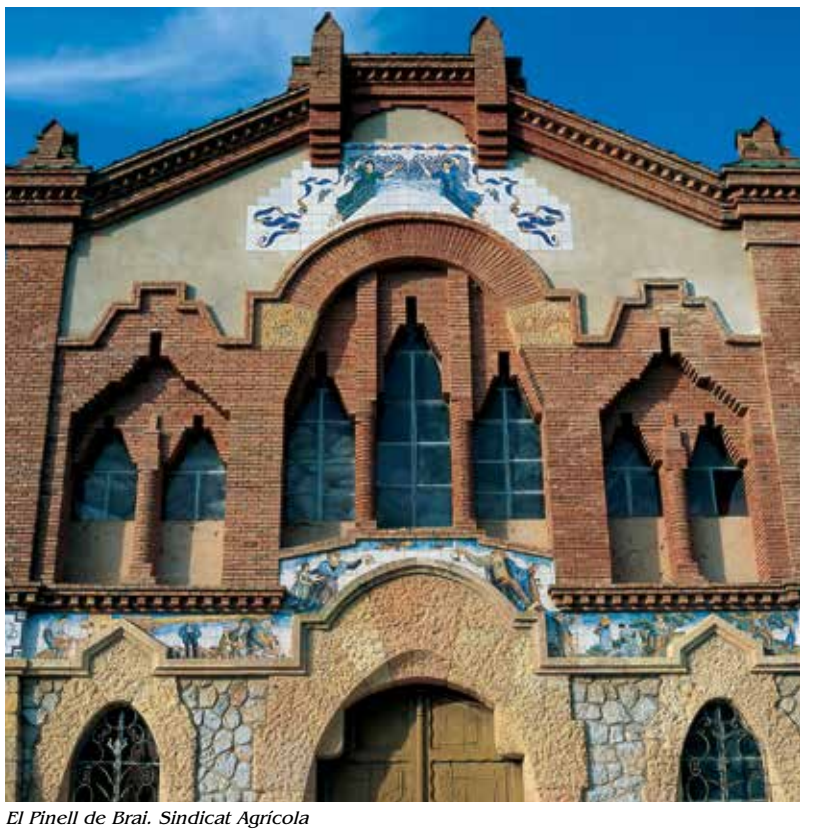
Main buildings

Aiguamúrcia. Petita població ru- Aiguamúrcia. Village which gives its name to the borough within which the famous Cistercian monastery of Santes Creus, one of the leading monuments of Catalan Gothic architecture, is located. *Celler Cooperatiu* (1920) by Cèsar Martinell, more simple and austere than most other works of his. Another *Celler Cooperatiu* (1921), also by Martinell, in the village of *Santes Creus* close to the monastery: basilican ground plan with beautiful brickwork window surrounds.

Bonastre. Small country town in Tarragonès, on the border of Baix Penedès. Very simple 18th C. parish church of Santa Magdalena containing an interesting *baptistery* and *sanctuary* by J. M. Jujol. The latter is considered one of his most interesting works (1941-45).

Constantí. Farming town which has grown and become industrialized as a result of its proximity to Tarragona. Within the municipal boundaries is the very interesting Mausoleu de Centcelles with fine mosaics (late Roman, c. 350 AD), which is considered the tomb of Constans I, the son of the Emperor Constantine. Parish church of Sant Feliu, the interior of which was altered (1913-15) by J. M. Jujol, who designed the *baptismal font, benches, confessionals* and various *iron grilles*.

Garraf. Celler Güell



El Pinell de Brai. Sindicat Agrícola

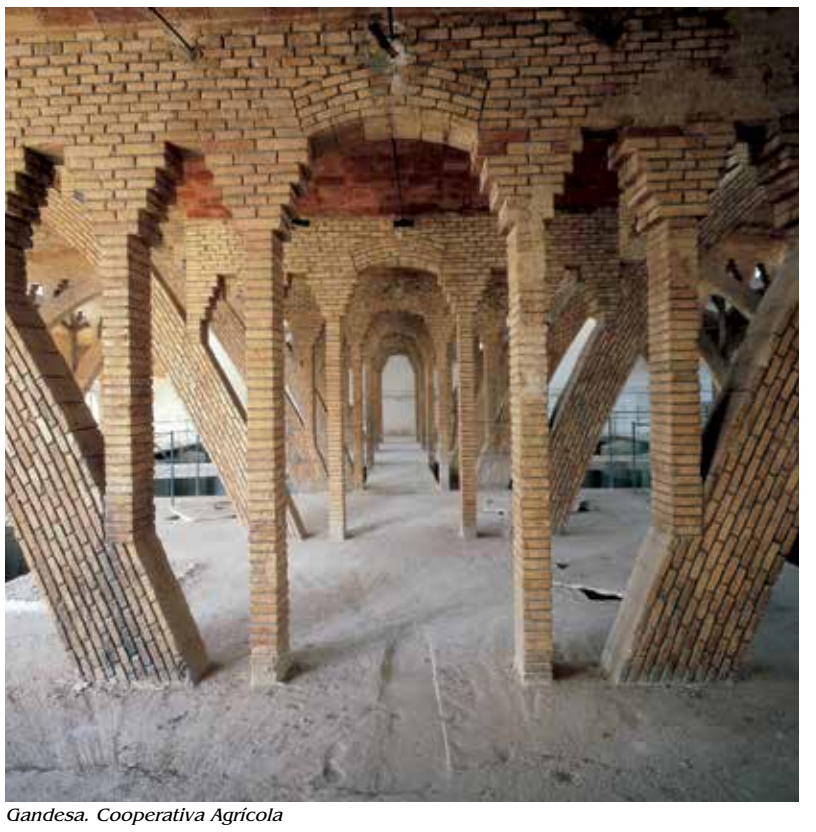
Gandesa. Cooperativa Agrícola

Cornudella de Montsant. Farming town between the mountains of Prades and Montsant, in a beautiful setting by the Siurana river (recently built dam). Within the borough is the picturesque village of Siurana, on a spectacular sheer escarpment, with an interesting Romanesque church. In Cornudella Cèsar Martinell built an important wine cellar (*Celler Cooperatiu*; 1919) in which, by making use of the slope, he was able to place the casks on pillars and arches instead of underground. Outside walls well decorated with stone and brickwork.

Falset. Interesting medieval monuments (walls, ruined castle). Renaissance mansions (Casa de la Vila - town hall) and later works. Chief town of Priorat where wines of great renown are produced. Modernist *Escoles* (schools; 1909-16) by Ramon Salas i Ricomà. Characteristic *Celler Cooperatiu* (wine cellar) by Cèsar Martinell: basilican plan, wide central hall with timber roof trusses, two smaller halls separated by an arcade with rib beams. The façade is in harmony with the medieval tradition of the town: large door with semi-circular arch and granite voussoirs, crenellated corner towers.

Gandesa. Chief town of the comarca of Terra Alta, which produces wines of prestige. Noteworthy ancient mansions, fine parish church with a handsome Romanesque doorway by sculptors of the School of Lleida. *Cooperativa Agrícola* by Cèsar Martinell (1919), one of his most interesting designs: balanced brick parabolic arches supporting a roof of Catalan vaulting with flat tiles, quarter-sphere vaults to allow for dilatation and contraction due to temperature variations, placed at different heights to allow light to enter through the openings. Sober outside decoration with openings framed in brickwork. Another similar building, with a cellar and oil mill, was built the following year on the other side of the road. Restoration has been carried out.

Garraf. Former fishing village in the borough of Sitges, now a tourist resort. Nearby is the *Celler Güell* or *Celler de Garraf* which Count Güell commissioned to Gaudí in 1895 (his disciple and assistant Francesc Berenguer, to whom it was erroneously attributed, merely collaborated). Brick gateway in the form of a parabolic arch with a strange mobile gate made of chains. Stone and brick building with the walls and roof forming a single triangular structure, plain facings with protruding openings. Several chimneys and a small wall belltower belonging to the chapel inside.



Gandesa. Cooperativa Agrícola

Falset. Cooperative wine cellars

Nulles. Cooperative wine cellars

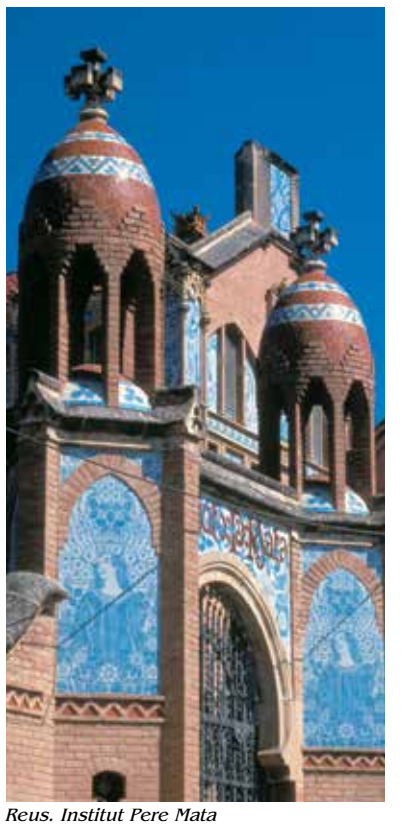
Montferri. Farming village in Alt Camp, by the river Gaià. To the northeast stands the very interesting *Santuari de Montserrat* (shrine) by J. M. Jujol, begun in 1925, which seeks to reproduce in architecture the characteristic landforms of the mountain of Montserrat. It was left unfinished and was abandoned for many years until building was resumed in 1990. It was completed in 1999 and can be visited.

Nulles. Reputed wine-growing village in Alt Camp. *Celler Cooperatiu* of the Sindicat Agrícola de Sant Isidre (wine cellar; 1919), one of Cèsar Martinell's most outstanding works, based partly on that at Rocafort de Queralt; two sections with balanced brick parabolic arches, highly ornate outside with lines of brickwork and stone.

Els Pallaresos. Farming village near Tarragona on the bank of the Francolí. Various works by Josep M. Jujol. In the centre, *Casa Bofarull* (old *masia* farmhouse, extensively altered between 1914 and 1931): beautiful gallery at the back on a parabolic arch with paintings of the seasons by Jujol himself; corner tower; handsomely proportioned interior staircase surmounted by a large tower with an angel-shaped lightning conductor, also by Jujol. Other works of his are the *Escoles* (schools) and *Casa del Comú* (1920); *Casa Andreu* (Plaça de l'Església); side altars in the parish church of Sant Salvador (1945-7); alterations to *Casa Fortuny* (1944); and grille of *Casa Solé* (1927).

El Pinell de Brai. Farming town producing quality Terra Alta wines. The *Molí d'Oli* and *Celler* of the Sindicat Agrícola (oil mill and wine cellar; 1919-22) are Cèsar Martinell's finest work in which he perfected Gaudí's system of gabled tiled roofs on wooden beams supported by balanced parabolic arches. The arches, which require no buttresses, are made of specially shaped and screw-threaded bricks which produce a finer texture and of spandrels pierced by small arches. The four halls originally planned were reduced to three, with the highest in the middle. The outside walls are highly ornate with brickwork window surrounds framed by a great arch, and a stone and mortar base. The two parts are separated by a magnificent ceramic frieze by the painter Xavier Nogués, which is fully Noucentist in style, with considerable satirical and expressive content. It depicts the grape harvest, the preparation of the wine, various allegories and a scene with drunken hunters.

Reus. Capital of Baix Camp. One of the most dynamic cities of New Catalonia. Important in the trade sector (distribution of agricultural produce, major markets, fairs and exhibitions). An interesting circle of Modernist writers formed around "Josep Aladern" (the pen name of Cosme Vidal). Noteworthy buildings were constructed at the same period, mostly by Domènech i Montaner, who came to Reus on the invitation of the politician and former mayor Pau Font de Rubinat. One is *Casa Navàs* (1901) on Plaça del Mercadal in the city centre: features of local architecture including the ground floor porch; façade decorated with sculptures by Gaudí (a cousin of the famous architect); rich interior decoration still almost intact (staircase with mosaic and stained glass, figurative patterns of glazed tiles with characteristic floral motifs, furniture with leatherwork by Homar). On the outskirts: *Institut Pere Mata* (psychiatric hospital, 1897-1912) where Domènech

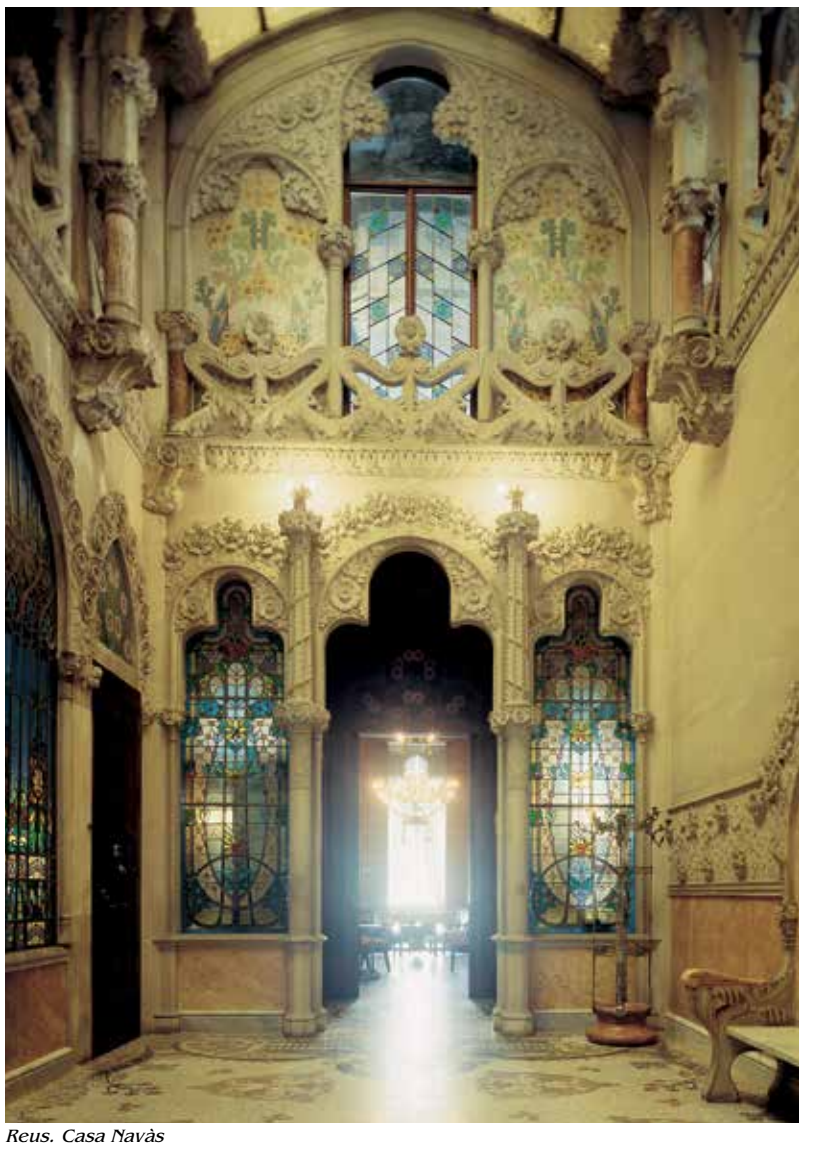


Reus. Institut Pere Mata

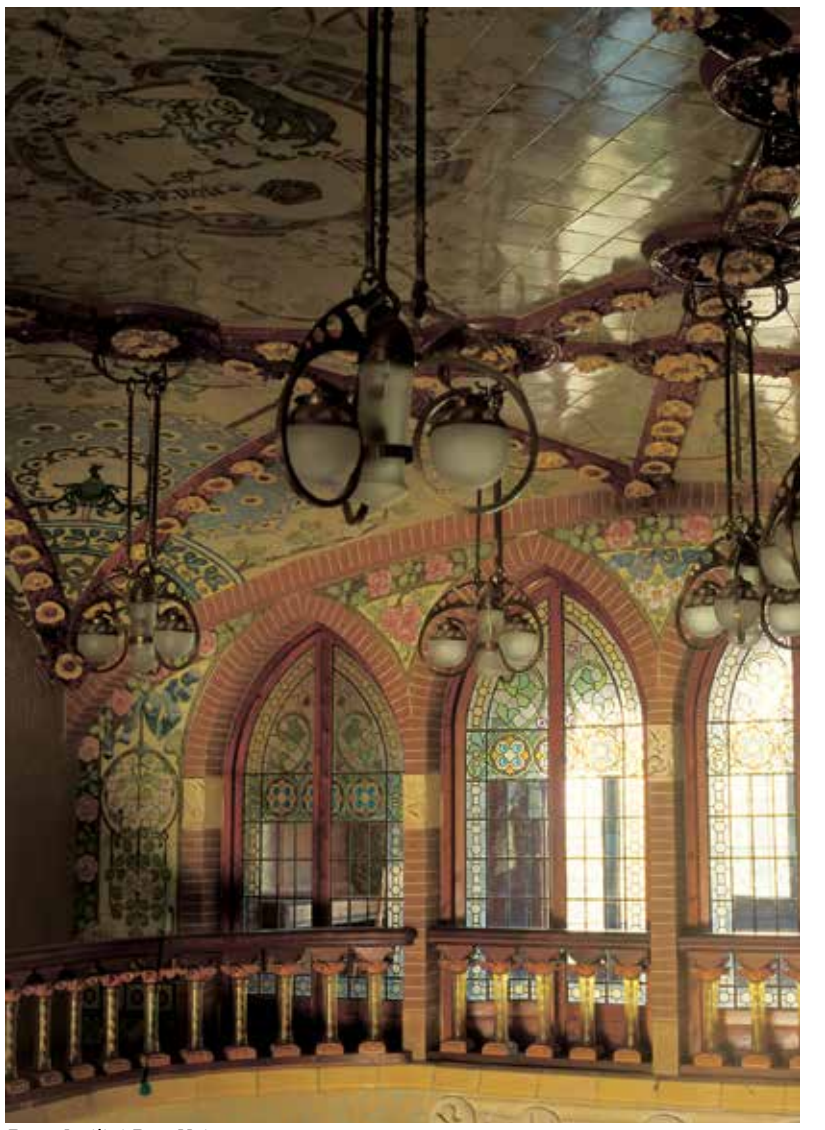
Reus. Casa Rull

tried out the system he was later to develop in the Hospital de Sant Pau in Barcelona (separate brick pavilions set amid gardens with lavish ceramic ornamentation and Islamic-looking interiors). The work was completed by his son P. Domènech i Roura. Also by Domènech are *Casa Rull* (1900; Carrer de Sant Joan, until recently the borough archive) and *Casa Gasull* (1911-12). Buildings by other Modernist architects: *Laboratoris Serra* (1911-12) and *Casa Quadrada* (1924-26; Raval de Santa Anna) by Joan Rubió i Bellver, who was born in Reus; *Casa Punyed* (1892), *Casa Homdedéu* (1893); *Banc d'Espanya* (1904), two *schools*, and other buildings by Pere Caselles i Tarrats.

Sant Sadurní d'Anoia. Agricultural town which in the last quarter of the 19th C. became the foremost producer of cava sparkling wines and has dominated the Spanish market ever since. It now has an extensive foothold in international markets as well. The manufacture of sparkling wines according to the French method was begun by the Raventós family. Their home, the *masia* of Can Codorniu (now *Caves Codorniu*, on the outskirts of the town), is the most interesting Modernist building in Sant Sadurní (1896-1906); by Puig i Cadafalch, who renovated the original manor farmhouse giving it a neo-medieval appearance, a round tower with a conical glass roof, etc.). He also built the *pavelló d'expedicions* (now reception hall): rectangular ground plan; Catalan vault ceiling made of bricks resting on parabolic transverse arches with lunettes; openings with parabolic arches and pinnacles, all in brick, stone and green glazed ceramics; *porxo de premses* (former wine press), also with brick vaulting on semi-circular diaphragm arches; pointed arches on the façade; crow-stepped gable; *celler gran* (large cellar), enlarged in recent times by Bonet i Garí. In the town are a great number of eclectic style and Modernist buildings: *Casa de la Vila* (town hall; (1896-1900), *Escoles Públiques* (schools; c. 1910), *Casa Lluís Mestres* (1909) by Santiago Güell, *Ateneu Agrícola*, apartment blocks, etc. Also several Noucentist buildings including: *Caves Freixenet* (1927-29) and *Casa Baqués* (1925); characteristic mirador pavilion) by Josep Ros i Ros; façade of the *parish church* and *presbytery* (1924); the former after the style of Brunelleschi with sgraffiti by J. Busquets) and *Casa Formosa* (1928-29); also with sgraffiti) by Francesc Folguera; and *Casa Miró* and *Caves Miró* (1929-32) by Cèsar Martinell.



Reus. Casa Navàs



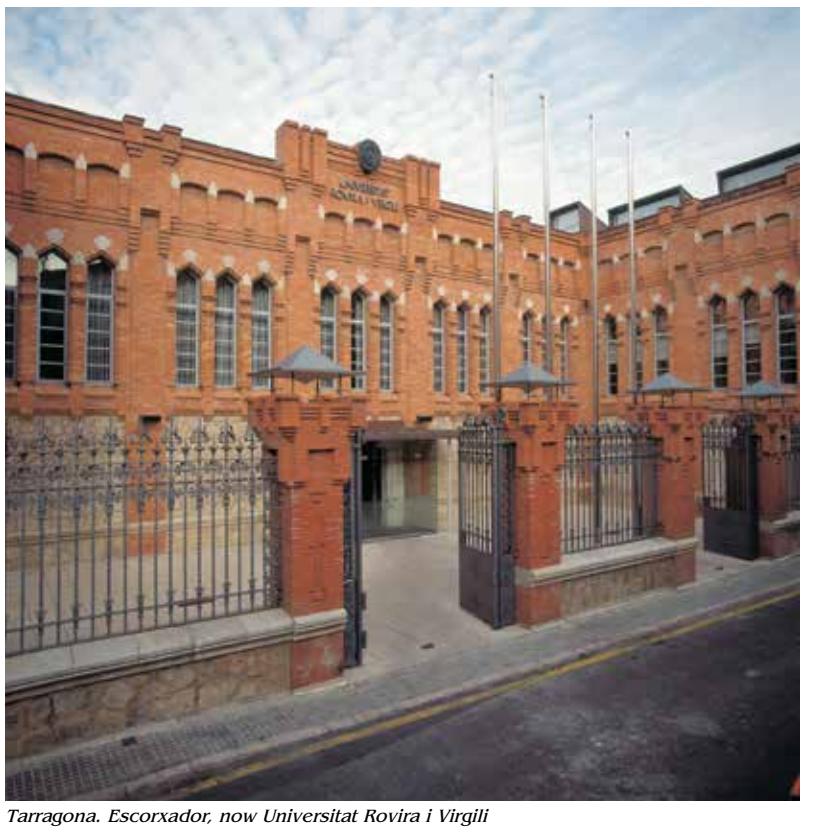
Reus. Institut Pere Mata

Sitges. Former seafaring town in a beautiful setting on the Garraf coast. Old city (Vila Vella) on a headland. Tourist and residential developments line the wide beaches on either side. During the late 19th century Sitges was the centre of the interesting Luminist school of landscape artists comprising primarily Arcadi Mas i Fontdevila, Joan Roig i Soler, Joaquim de Miró i Argenter and Eliseu Meifrèn. In 1891 Santiago Rusiñol moved here and launched a series of artistic events –the Festes Modernistes (1892-99) featuring exhibitions, theatrical performances and concerts– which drew widespread attention and gave Sitges the cultural prestige it still has today. He installed his remarkable collection of ironwork, ceramics and paintings in his home, *Cau Ferrat*, remodelled by Francesc Rogent, which is now a museum. Close by is the *Museu Maricel*, a former hospital, restored (1910-12) on the initiative of the American financier Charles Deering by Miquel Utrillo using sculptural elements from various sources and original sculptures by Pere Jou. Other Modernist buildings include: the neo-Gothic *Casa de la Vila* (town hall; 1888-89) by Salvador Vinyals; Casa del Rellotge (1912-15); Plaça del Cap de la Vila) by Ignasi Mas; *Mercat Municipal* (market; 1889-91) by Gaietà Buïgas (interesting iron canopy); *Hospital de Sant Joan* (1912) by Josep Font i Gumà; *Hotel Victòria*, and various private houses. Also worthy of mention are: the *monument to El Greco* (1898, at La Ribera) by Josep Reynés; two *monuments to Rusiñol*, one by Joan Borrell i Nicolau (courtyard of the Biblioteca Santiago Rusiñol) and the other by Pere Jou (near the Sant Sebastià beach); and the *monument to Dr. Robert* (1907); Plaça de l'Ajuntament) by Josep Reynés. The painter Joaquim Sunyer, a native of Sitges, was an outstanding exponent of Noucentism, with its classical, Mediterranean roots. Around his studio, set up here in 1911, intellectuals and artists gathered. The most interesting Noucentist town planning projects include the *Terramar* garden city (1919), one of the first in Europe, built in the southwestern part of Sitges facing the sea, which includes some of the most significant buildings on the Passeig Marítim.

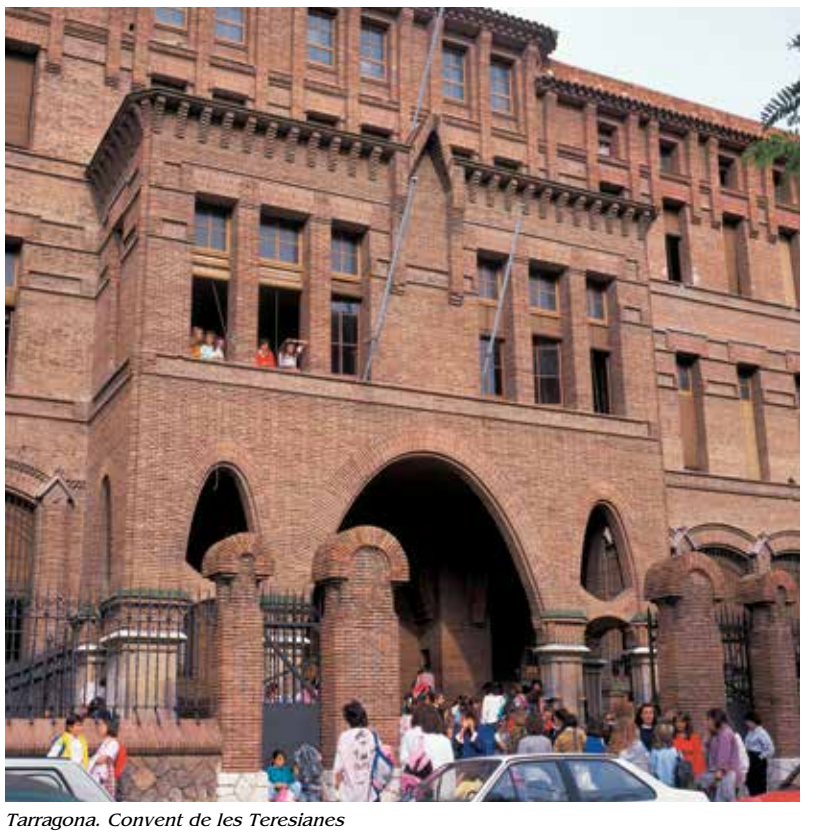
Tarragona. In Roman days the important capital of Hispania

Sitges. Cau Ferrat

Sant Sadurní d'Anoia. Caves Codorniu


Tarragona. Escorxador, now Universitat Rovira i Virgili

Tarragona. Mercat Central


Tarragona. Convent de les Teresianes

Citerior. Interesting Roman remains: amphitheatre, walls, circus, etc. Also medieval monuments, notably the cathedral (the archbishop of Tarragona is the primate of Catalonia). Several Modernist buildings around the Rambla Nova, or Rambla de Sant Joan. Some are by Pau Monguió, including *Convent dels Carmelites* (neo-Gothic, niche added by Jujol in 1919). Others are by Josep M. Pujol i de Barberà, the municipal architect (1897-1939), who drew up the plans for the Eixample district in 1922, including the *Escorxador* (slaughterhouse; 1902), which has been restored and is now the University administrative building, *Mercat Central* (1915; market on Plaça de Corsini; iron construction with well balanced façade and magnificent door), *Casa Ripoll* (1913); Passeig de Sant Antoni; tower and interesting gallery), and *Col·legi La Salle* (1923). Ramon Salas i Ricomà designed: Casa Salas (1907; Rambla Nova; fine gallery and decoration on the façade), *Plaça de Toros* (bullring; 1885) and the *monument to Roger de Llúria* (1889; Rambla Nova). Other works, by Josep M. Jujol, are the *Teatre Metropol* (1908) built for the Patronat Obrer and decorated in similar style to La Pedrera, which was excellently refurbished and renovated in 1994, and *Casa Ximenis* (1914; Passeig de la Muralla; outstanding sgraffiti and balconies with built-in seats). Also *Convent de les Teresianes* by Bernadí Martorell (1922; Rambla Nova; interesting brick building).

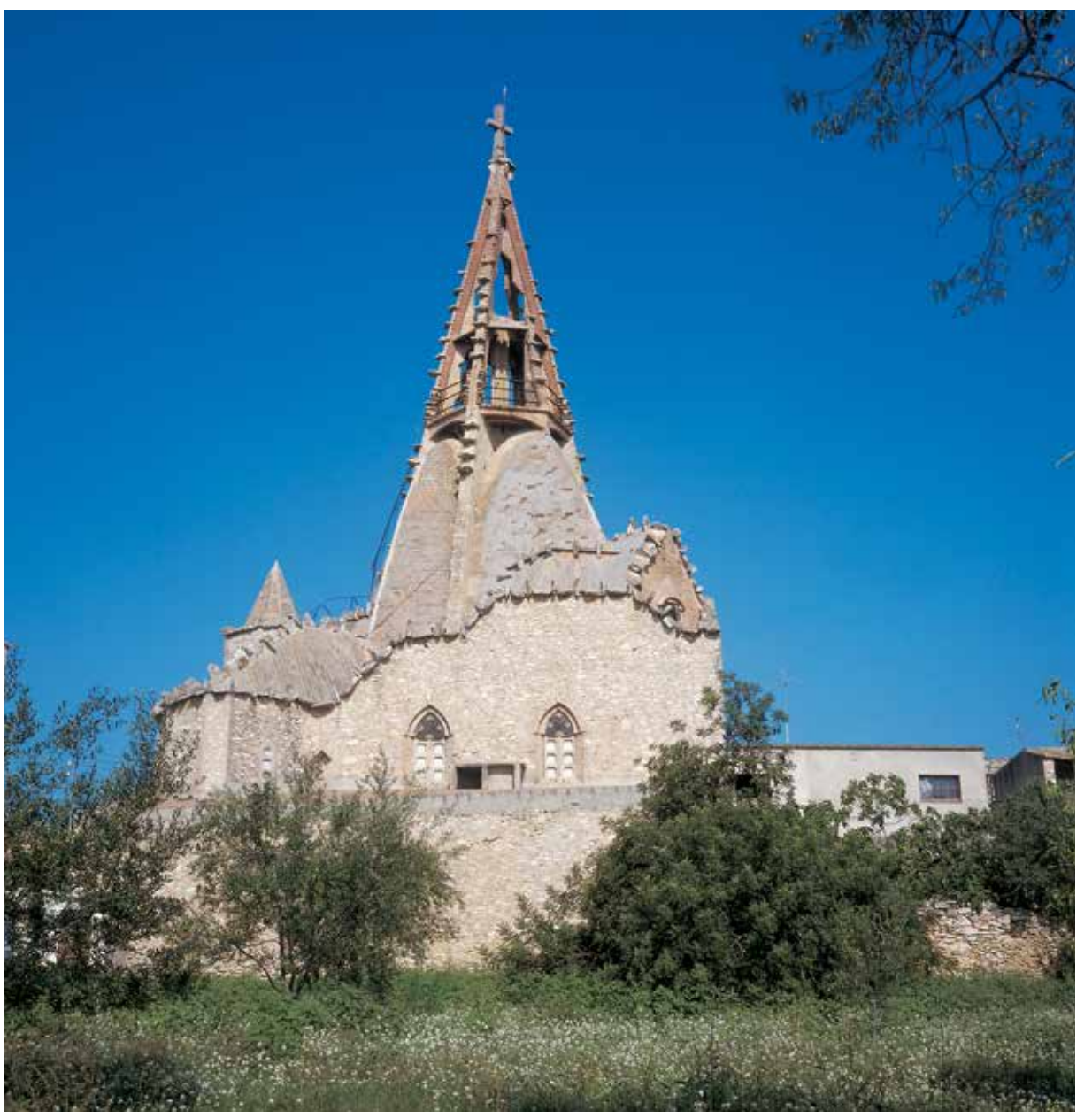
Tortosa. City located near the mouth of the Ebro, at the start of the great Ebro delta. Capital of the Ebro region and of southern Catalonia. Important in Roman and Arab times. Interesting examples of medieval architecture (cathedral, castle of La Suda in an ancient acropolis, now a 'parador' hotel, convents etc.). In the Eixample district there are several fine Modernist buildings, notably by Pau Monguió: *Escorxador Municipal* (slaughterhouse; 1906-08; Avinguda de Felip Pedrell; brick columns, graceful decoration in stone, brickwork and blue and green ceramics); *Casa Pallarès* (1906-07; Avinguda de la Generalitat; similar ornamentation); *Casa Grego* (1907-08; Plaça de la Catedral; applied relief adornment instead of ceramics and brick, plant motifs instead of geometrical patterns). Buildings by Joan Abril i Guanyabens, who was municipal architect, include: the *Mercat Municipal* (market; 1885; iron structure supporting the roof); the stairs into the *Parc Municipal* near the river and the pond inside (1885-92); the church of *El Roser* (1912-4), at the entrance to Ferreries, on the right bank of the river; the dome of the church of *La Reparació* (1903; Carrer de la Mercè). Other Modernist works are: *Casa Matheu* (Carrer de Cervantes; highly ornate mirador); *Casa Brunet*, near Casa Matheu, very Baroque; *Casa Bau* (1914-15; Carrer de Ramon Berenguer IV) by Joan Amigó (ground floor gallery with arches and mirador); *Casa Pinyana* (Avinguda de la Generalitat, opposite the park); and *Casa Ferran Arasa* (Carretera de la Simpàtica) by Benaiges.

Vallmoll. Traditional farming village of the Tarragona region. On the outskirts, chapel of *El Roser*, work of 16th C. popular architecture, with magnificent Renaissance altarpiece (1580) by the French painter Jean Bas. Façade and interior restored and decorated by J. M. Jujol (1925).

Valls. Capital of Alt Camp in the region of Tarragona, centre for commerce and agriculture with established industries. Noteworthy Renaissance and Baroque works (especially ceramic panels in the chapel of El Roser; 1605). Several Modernist houses by Cèsar Martinell, a native of Valls, who also designed the altar in the church of *La Mare de Déu del Lledó*. Others by Josep M. Vives i Castellet, another local architect. Façade of the *Casa de la Ciutat* (town hall) by Ramon Salas i Ricomà (end 19th C.)

Vilafranca del Penedès. Capital of the prosperous wine-growing region of Alt Penedès. Already an important town in medieval times (many ancient buildings such as the Palau Reial, now Museu de Vilafranca and Museu del Vi; Pau Balta; church of Sant Francesc, and Museu Lapidari). Several Modernist works especially by Eugeni Campllonch i Parés, the municipal architect (1904-10): remodelling of *Casa de la Vila* (town hall; 1912); *Can Soler* (1904; Avinguda de Barcelona); *Can Jané*, (c. 1910; Carrer de la Cort; impressive corner gallery, undulating cornice, sgraffiti and floral decoration). More numerous are those by Santiago Güell i Grau: *Can Claramunt* (1905; Plaça de Jaume I), *Farmàcia Güell* (1905; Carrer de la Parellada), *Casa Miró-Inglada* (Rambla de Nostra Senyora; asymmetrical façade with ornamental finial and plant motifs) among others. Also worthy of mention are *Can Figuerot* (1888; Carrer del General Prim) by August Font i Carreras; *El Davallament* ("descent from the Cross"), a group of sculptures by Josep Llimona in the crypt of the basilica of *Santa Maria* (neo-Gothic façade by Font i Carreras and Santiago Güell; 1903); the *monument to Milà i Fontanals* (1912; Rambla de Sant Francesc; design by Enric Monserdà, bronze sculptures by Eusebi Arnau and marble bust of Milà by Manuel Fuxà); and the Modernist *street lamps* on Carrer de Santa Maria.

Vilanova i la Geltrú. Seafaring town, outlet to the sea for the whole Penedès region, with a major fishing and cargo port and marina. Chief town of Garraf. Interesting 19th C. buildings in eclectic style notably by Jeroni Granell, the father of the Modernist architect from Barcelona, Jeroni F. Granell (Biblioteca-Museu Balaguer, Col·legi Samà of the Piarist brothers). Remarkable Modernist *Casa del Indiano* by Josep M. Miró (c. 1905; Rambla de la Pau; now a social centre for the elderly; mirador with plant motifs in the garden and very well conserved interior decoration). By the same architect, *Mercat* (market) and *Escoles* (schools), both fine examples of late Modernism. Bonaventura Pollés, the municipal architect for some years, whose family was from Vilanova, built other fine works: façade and bell tower of *Santa Maria del Mar*, near the port; *Casa de Santa Teresa* (1889) built for Víctor Balaguer, in the Museum precincts; houses along the *Passeig de Ribes Roges*; and the *cemetery* extension where he designed various *burial vaults*.


Vistabella. Església del Sagrat Cor

Vilanova i la Geltrú. Tomb of Víctor Balaguer

Vistabella. Small country village in the Tarragona region (borough of La Secuita). Remarkable *church of El Sagrat Cor* (1918-23), one of the most interesting works by Josep M. Jujol: square plan, unitary space comprising the nave and a cupola formed by a system of parabolic arches and surmounted by a highly characteristic pointed belltower; diagonal entrance through one of the corners of the building.

Museums

Mirror by L. Escaler. MNAC

I. Nonell (detail). MNAC

J. Brull (detail). MCG

Seat by A. Gaudí. Casa-Museu Gaudí

BARCELONA

Museu Nacional d'Art de Catalunya (MNAC). The National Palace of Montjuïc, built on the occasion of the 1929 International Exhibition and reorganised since the 1990s, houses a magnificent collection of Catalan medieval art (Romanesque and Gothic). The modern art collections (19th and 20th centuries), which had been on show at the Arsenal building ænow the Catalan Parliamentæ in Ciutadella Park since 1945, were transferred to the museum in 2004. These collections include outstanding treasures from the Catalan Modernista (Art Nouveau) period, with works by all the leading fine and decorative artists in this movement: paintings by Ramon Casas (including a remarkable collection of charcoal portraits), Santiago Rusiñol, Isidre Nonell, Joaquim Mir, Joan Brull, Aleix Clapés and many more; sculptures by Josep Llimona, Miquel Blay, Eusebi Arnau, etc.; furniture by Gaspar Homar; and ceramics by Antoni Serra and Lambert Escaler. Outstanding in the Noucentista (1900s) art collection are paintings by Joaquim Sunyer, panels by Xavier Nogués for the Galeries Laietanes, and sculptures by Josep Clarà and Manolo Hugué.

Casa Museu Gaudí. House by Francesc Berenguer in the Park Güell (Carrer Olot, s/n), one of the only two in the garden city which were ever built. Gaudí lived here from 1906 to 1926. Interesting collection of furniture designed by Gaudí for the Palau Güell, Casa Calvet and Casa Batlló, many works by disciples of Gaudí (furniture by Aleix Clapés, sketches for sculptures such as Carles Mani's *Els degenerats*, and drawings by J. M. Jujol). Also personal possessions of Gaudí's.

Museu del Temple Expiatori de la Sagrada Família. Adjoining the church. Contains models, plans and other graphic materials which throw light on the characteristics and construction process of this unique building.

OLOT

Museu Comarcal de la Garrotxa (MCG). In the old Neoclassical Hospici by Ventura Rodríguez. Sections on ethnology and local history. Good collection of Catalan art. Remarkable works by two sculptors from Olot: Miquel Blay, a good exponent of Modernist art, and Josep Clarà, who is fully Noucentist in style. Modernist paintings, notably by Joan Brull, Ramon Casas (the famous *La càrrega*), Isidre Nonell, Xavier Gosé and Santiago Rusiñol. Interesting collection of posters from the "Paris cigarettes" series.

SITGES

Museu Cau Ferrat. In a house which Santiago Rusiñol built for himself at the end of the 19th century on the site of fishermen's cottages close to the sea. Opposite is the present Museu Maricel. Cau Ferrat houses the magnificent collection of 19-20th C. ironwork from which it takes its name ("iron lair"). Also ceramics, glassware, furniture and works by representative contemporary painters: Ramon Casas, Aleix Clapés, Isidre Nonell, Picasso, Darío Regoyos, Ignacio Zuloaga, Ramon Pichot, Miquel Utrillo, Hermen Anglada Camarasa, painters of the Sitges Luminist School and others. In addition there are the two paintings by El Greco which were solemnly enthroned in 1894 after a procession through the town during the famous Festes Modernistes.

MONTSERRAT

Museu de Montserrat. The premises, redesigned by Puig i Cadafalch below the main square of the abbey, house not only the original collection but the recently acquired Josep Sala Bequest(1982) and Xavier Busquets Bequest (1992). The former, a high quality private collection, is vital to the understanding of the evolution of Catalan painting in the last three decades of the 19th century and the first three of the 20th. It includes such important works as *La terrassa* and *Al bany* by Ramon Casas and *Paisatge de Montserrat* by Joaquim Mir, as well as paintings by Santiago Rusiñol, Hermen Anglada Camarasa and Isidre Nonell, and a good selection of works from the Noucentist period. Thanks to the Busquets Bequest the museum has acquired works by Casas, Picasso, Dalí, the French Impressionists, and others.

Plein air, de R. Casas. © MNAC- Museu Nacional d'Art de Catalunya. Barcelona. 2007 Fotògrafs: Calveras/Mérida/Sagristà

Cala Sant Vicenç, by J. Mir. Museu de Montserrat

REUS

Museu Comarcal Salvador Vilaseca. On Plaça de la Llibertat. Sections on archeology, history of the city and traditional and popular crafts. Collection of 19-20th C. artists from Reus, among them Marià Fortuny and his disciples Josep Llovera, Josep Tapiró, and Baldomer Galofre, as well as paintings by Hortensi Güell and sculptures by Joan Roig i Solé which are closer to Modernism. Also Noucentist works by Joan Rebull. One room is devoted to Antoni Gaudí, who was born in Reus. Very good collection of paintings by Hortensi Güell in the Sala d'Actes at the *Centre de Lectures*, a long established cultural institution in Reus.

Gaudí Centre. Next to the Town Hall, it is a modern interactive museum dedicated to the life and work of Antoni Gaudí and his relationship to the city. Here we can find the models for this brilliant architect's most emblematic works and the constructive details of his artistic production down to a reproduction of his workshop.

VILANOVA I LA GELTRÚ

Biblioteca-Museu Víctor Balaguer. In a monumental building on Plaça de Víctor Balaguer. Important library, sections on archeology, Egyptian and oriental art, ceramics, weapons, etc. Collection of 19-20th C. Catalan paintings, notably by Joaquim Mir, who lived in the town from 1921. Also works by Ramon Casas, Santiago Rusiñol, Joan Brull, Ricard Canals, Isidre Nonell and others.

Nu, by Josep Llimona. MNAC

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